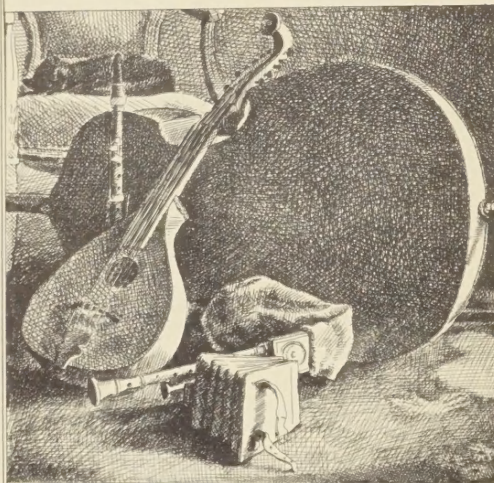




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FREDERICK SELCH









**J. B. CRAMER'S**  
*Instructions*  
*for the*  
**Piano Forte,**

*in which the first Rudiments of Music are clearly  
explained, and the principal Rules on the Art of Fingering  
illustrated, with numerous and appropriate Examples.*

*To which are added*

**Lessons,**  
*in the principal Major & Minor Keys -*

*with a prelude to each key,*

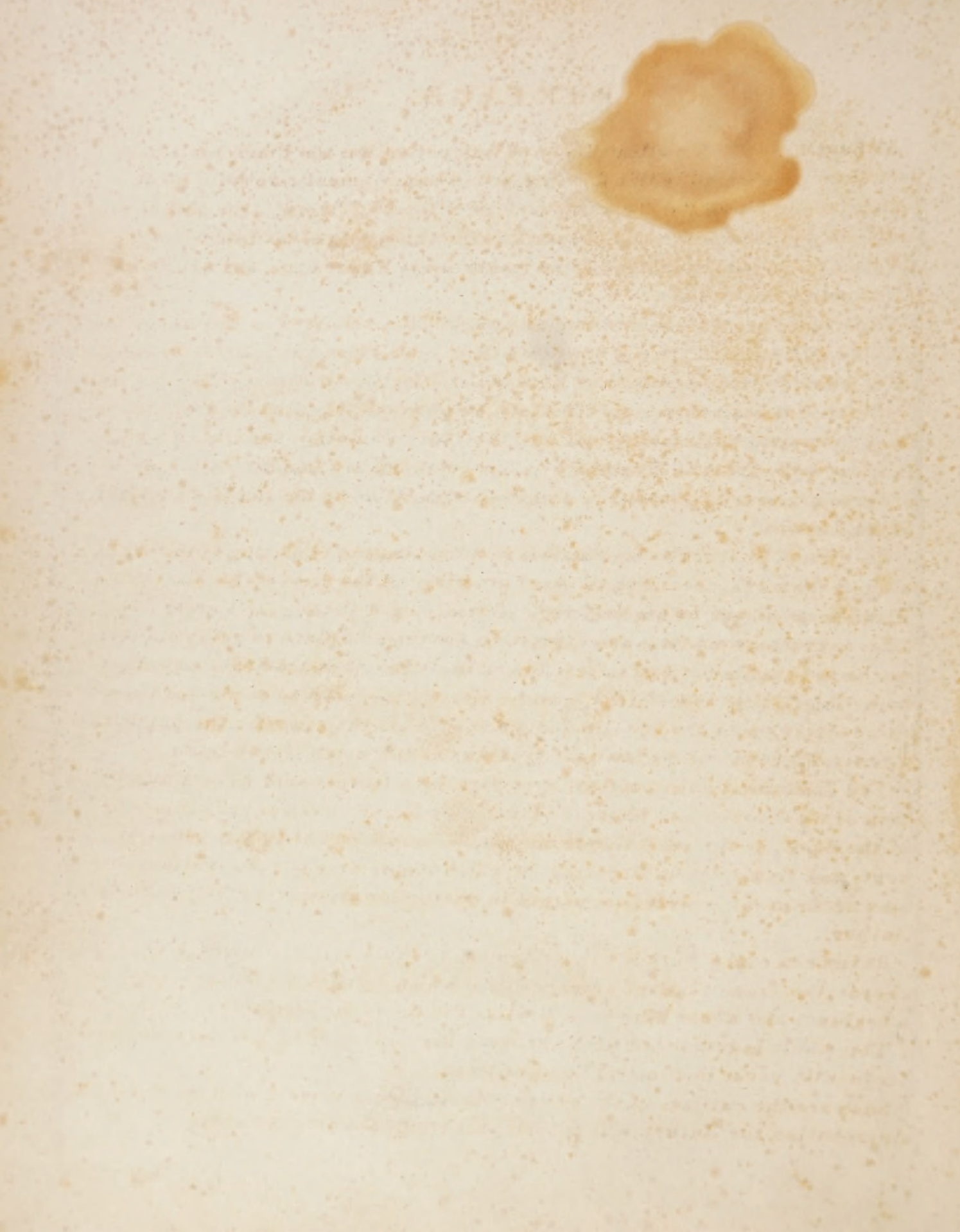
*Composed & Fingered by*

**THE AUTHOR.**

**PRICE 3 DOLLS**

*New York Published by W. Dubois at his Piano Forte & Music Store*

*Nº 126 Broadway*



## P R E F A C E .

Although several Excellent Books of Instruction for the Piano Forte have been lately Published in this Country, yet as Improvements are daily made which tend to facilitate the attainment of Musical Science, the Author presumes to publish his Method; hoping that, as the whole of his Life has been devoted to the study of Music, the result of his Experience will not be unwelcome to the Public.

Experience proves that introducing popular *Airs*, arranged as Lessons for the practice of Learners, greatly promotes their application and improvement; besides, when desired to play, they have the satisfaction to observe that they afford more Entertainment to their hearers, by pieces of this kind than by playing long and uninteresting compositions; therefore the Author has selected for his Lessons many favorite *Airs* which he has Arranged in a familiar style, and in order to preserve the necessary progressive gradation he has composed several of the Lessons.

His plan of Instruction is somewhat peculiar, instead of placing at the beginning of the work, according to usual practice, all the precepts necessary to a Piano Forte player, he has preferred intermixing with the pieces whatever relates to graces, characters and expression, for the best place to point out their use, so as to make a strong impression on the Mind, is undoubtedly when they occur in practice: therefore it must be allowed this method of placing them successively under the eye is much more Eligible than to refer the pupils to a general account which few take trouble to read, much less to learn.

The Preliminary instructions necessary to a learner such as an Explanation of the Notes, Clefs, Sharps, Flats, Time &c. are given at the beginning of the Book, in the most simple and concise manner; to these are added precepts and Examples on fingering, in which the numerous combinations that may occur in most pieces are placed in particular classes and fingered by the Author.

At the end of the Work is a short appendix, explaining the intervals, the chords, the Tenor Clef and transposition: which articles are not necessary to a beginner and would have been displaced in the former part of the Work.

The whole is concluded with a general Dictionary of such Italian words as frequently occur in Musical Compositions.

Such are the outlines of the present Work, should it meet with the Public Approbation the Author will consider his trouble amply rewarded.



Let students read attentively the following seven pages, and try to impress on their mind the precepts which they contain, before they attempt to play any of the lessons.

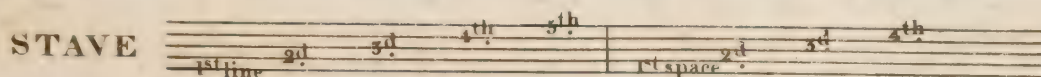
## Of the Notes and Stave.

The characters by which Musical sounds are expressed are called Notes; there are in Music but seven Notes, to which in England the first seven letters of the Alphabet A, B, C, D, E, F, G, are applied.\*

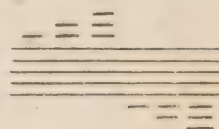
When a passage extends to 8, 9, or more Notes, the foregoing letters are repeated over again in the same order: in a descending melody, the letters are named backwards, thus; G, F, E, D, C, B, A, but Music is read from left to right as printing.

The Musical Notes are placed on, and between five horizontal and parallel lines, to which the name of Stave is applied.

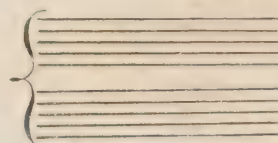
NB: The lines and places of the Stave are counted upwards, from the lowest to the highest.



When in a piece of Music some Notes go higher or lower than the Stave, little lines, called Ledger lines, are added above or below, and the heads of the Notes are placed on, or betwixt them.



Piano forte Music is written on two Staves, connected by a Brace, the upper Stave serves for the Treble notes, and the lower for the Bass notes.




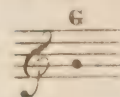
NB: Sometimes the Right hand plays Notes placed on the Bass Stave, and Viceversa the Left hand plays Notes placed on the Treble Stave.


## Of the Clefs.

To ascertain the Names of the Notes and their places on the Key board, a certain character called a Clef, is placed at the beginning of each Stave.

\*\* Two Clefs only are made use of in Modern compositions for the Piano Forte, viz:

I. The Treble or G clef shaped thus  and placed on the 2<sup>d</sup> line of the Stave, all the notes on that line are called G's this clef serves for the highest part.




II. The Bass or F clef shaped thus  and placed on the 4<sup>th</sup> line of the Stave, the notes on that line are called F's this clef serves for the lowest part.




---

\*The Italians and French prefer the method of calling the Notes by various Syllables, beginning at

Do, re, mi, fa, sol, la, si,  
C, thus; C, D, E, F, G, A, B,

\*\* In Ancient music another Clef shaped thus,  and called the C Clef is frequently used, to gratify the curious an explanation is given page 41 in the Appendix.

## On the names of the Notes.

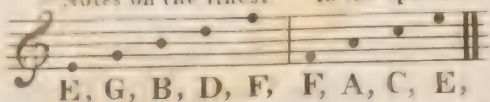
According to their position on the lines and spaces of the Stave, the Notes receive their

names.

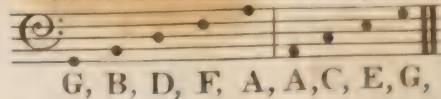
Notes on the lines. in the spaces.

Notes on the lines. in the spaces.

TREBLE



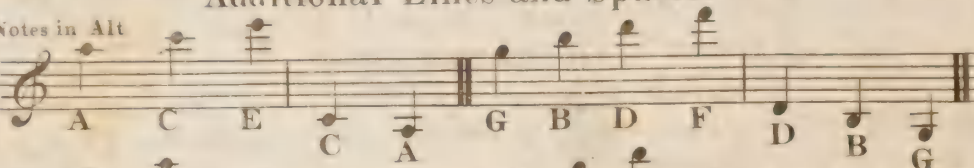
BASS



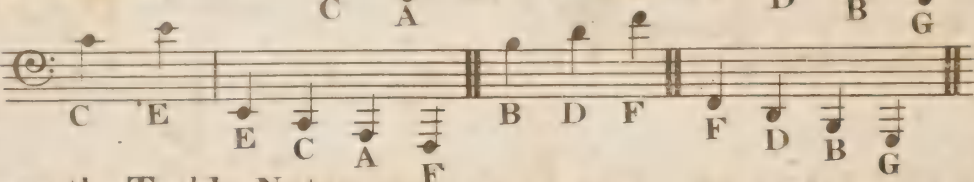
### Additional Lines and Spaces.

Notes in Alt

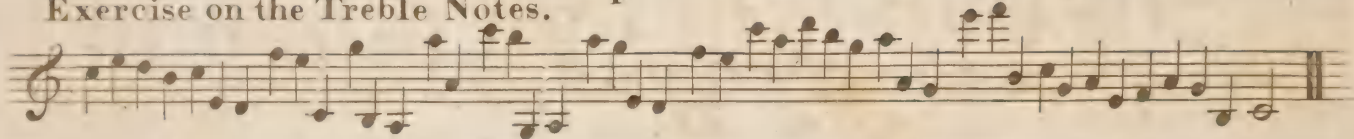
TREBLE



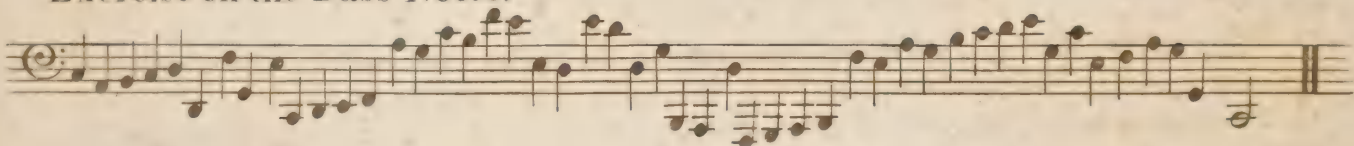
BASS



### Exercise on the Treble Notes.



### Exercise on the Bass Notes.



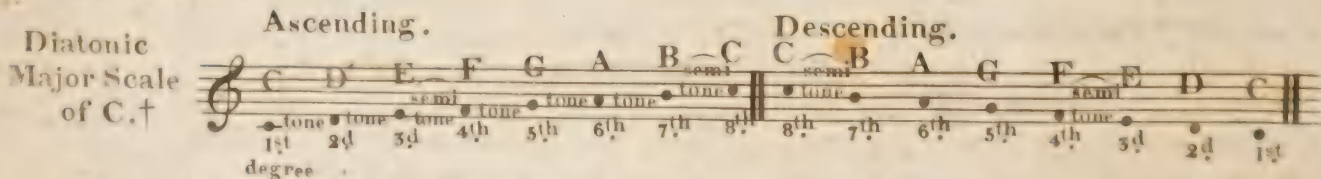
## Of the Scale or Gamut.

The seven Notes of Music, placed in a series ascending or descending, form what is termed the Gamut or Scale.

The Scale may be Diatonic, or Chromatic.\*

The Diatonic Scale, which is the natural Scale, consists of five tones and two Semi-tones\*\* which according as the Scale is Major, or Minor, are differently placed.

In the Diatonic major Scale, the first semitone is from the 3<sup>d</sup> to the 4<sup>th</sup> note, the second Semitone is between the 7<sup>th</sup> and 8<sup>th</sup> the remainder of the notes are a tone distant from each other.



This Scale may be repeated several times in positions more grave or acute: but always similar, with respect to the places of the tones and simetones: see the following page, which shews the names of all the notes and their position on the Key board.

\* The Chromatic Scale is Explained page 17.

\*\* A Semitone is the progression from one key to the next, as from C to C<sup>#</sup> or D<sup>b</sup> — a Tone contains two adjoining semitones; C, C<sup>#</sup>, D, form a tone, E<sup>b</sup>, E<sup>#</sup>, F<sup>#</sup>, another.

+ The Minor Scale will be explained page 15.

## The Piano Forte Key board explained.

5

Modern Piano fortes, with additional keys, contain five Octaves and 7 keys, from the lowest on the left hand which is F, to the highest key on the right, which is C. Piano-fortes without additional keys have only 5 Octaves from F to F\*.

NB: The keys as well as the Notes are named after the first seven letters of the Alphabet.



### Explanations.

1. The Key board is composed of long and short keys. the long or white keys, serve for the natural notes, and the short or Black keys for the Sharps and Flats.

2. The White keys are at equal distances from each other, whereas the black keys are divided into alternate groups of two and three, parted by two white keys without a Black.


3. The White key before any two black keys (going from the left to the Right hand) is called C, in every part of the key board, the next white is D, the next E, and so on, following the order of the letters C, D, E, F, G, A, B, C,

4. There is an interval of a semitone between each key, two white keys with the black key between, form a whole tone.

5. Each black key may be taken either for the Sharp of the white key below, or for the Flat of the white key above: so the Black key above C, may be C#. or Db.

6. As between B and C, E and F, there is no black key, these notes are used respectively as Sharps or Flats to one another: therefore B#. is played on C natural, and C flat on B natural: E#. is played on F natural, and Fb. on E natural.

7. Every succession of eight notes as from C to C inclusively, is called an Octave. each Octave is exactly the same with respect to the disposition and names of the keys, it contains seven white keys and five black keys.

8. The keys which are in the middle of the key board are used either for the Treble or for the Bass as required: therefore in the foregoing Scale the notes which have a double stem, thus;  from G in the Bass, to G in the Treble, may be played either with the Left or with the Right hand.

\* Some Piano Fortes with Six Octaves from F to F, have been lately made, but they are not yet universally introduced.

# On the different Species of Notes.

Six sorts of Notes are made use of in Musical Compositions, viz:

The Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver,



The Relative length, or duration of these Notes varies according to their shape.

**TIME TABLE**, shewing the respective proportion of each Note.

<p>1 the longest note</p>	<p>A Semibreve - is equal to</p> <p>2 Minims - -</p> <p>4 Crotchets -</p> <p>8 Quavers -</p> <p>16 Semiquavers -</p> <p>32 Demisemiquavers</p>		<p><b>NB:</b> The Semibreve being the longest note in Modern Music, is made the standard and regulator of all others.</p> <p><b>Obs:</b> The stems of the Notes may be turned downwards or upwards the notes may be detached thus  or grouped together thus  yet their value remains the same.</p>
<p>1/2 of a semibreve</p>	<p>A Minim - is equal to 2 -</p> <p>4 -</p> <p>8 -</p> <p>16 -</p>		<p>4 Quavers may be abbreviated thus </p> <p>4 Semiquavers thus  and</p> <p>4 Demisemiquavers thus </p>
<p>1/4 of ditto</p>	<p>A Crotchet - is equal to 2 -</p> <p>4 -</p> <p>8 -</p>		
<p>1/8 of ditto</p>	<p>A Quaver - is equal to 2 -</p> <p>4 -</p>		<p>The Pupil must have a perfect knowledge of the different sorts of Notes, and their length, before he attempts to play a lesson.</p>
<p>1/16 of ditto</p>	<p>A Semiquaver - is equal to 2 -</p>		<p>Another sort of Note shaped thus;  and called half Demisemiquaver, is sometime used, but it seldom extends beyond a bar or two.</p>

**NB:** After having learnt the Time Table as it stands here, the Student will derive great benefit by learning it also the contrary way. (reversing the book.)

## Of the Dot.

7

A Dot placed after any Note, makes that Note half as long again; thus,

A Semibreve with a Dot, is equal to	A Minim with a Dot, is equal to	A Crotchet with a Dot, is equal to	A Quaver with a Dot, is equal to	A Semiquaver, with a Dot, is equal to

Two Dots placed after a note, make it three quarters longer, therefore a Minim with a double dot is equal to and a Crotchet with a double dot is equal to

## Of the Rests.

Rests are characters which denote silences equal in duration to that of the Notes which they represent, (when a Rest occurs, the hand is to be taken off the keys.) there are as many Rests as various Species of Notes.

Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
Rest.	Rest.	Rest.	Rest.	Rest.	Rest.

NB: When a Rest is dotted, its duration becomes half longer is equal to and to

When a Rest of several Bars happens, the number of Bars is in Modern Music, expressed by a figure over the Stave, thus; - 1 2 3 4 Bars in Ancient Music small strokes across the Stave are made use of, according to the number of Bars; thus; - - - - -

## Of the Sharp, Flat and Natural.

The Sharp thus (#) raises the Note before which it is placed a Semitone. The double Sharp thus (x) raises a Note already Sharp another Semitone; on the Keys the Sharp is taken on the Right side.

The Flat thus (b) lowers the Note before which it is placed a Semitone. The Double Flat thus (bb) lowers a Note already Flat another Semitone; the Flat is taken on the Left side of a Note.

The Natural thus (n) placed before a Note that has been made Sharp or Flat, restores the Note to its original place.

C. C#. C double Sharp

B. Bb. B double Flat

C. Cx. Cx. B. Bb. Bb.

Cx. Cx. Cx. Bb. Bb. Bb.

A Natural after a double Sharp is marked thus (n#) takes off one Sharp.

A Natural after a double Flat is marked thus (nb) takes off one Flat.

The double Sharp, cannot be used but to a Note already made Sharp, so of the double Flat.

Obs: I. A Sharp or Flat placed after the Clef on a line or a space, affects all the Notes on such line or space and their Octaves throughout the piece: but when introduced in the course of the piece, it is called an accidental, and only affects the Notes placed on such line or space within the Bar where it occurs.\*

II. When the 2<sup>d</sup> Sharp or Flat (according to their progression) is set at the Clef, the first must have been Introduced.

## Progression of the Sharps and Flats.

By fifths Ascending.

1 2 3 4 5 6 7

By fourths Ascending.

1 2 3 4 5 6 7

\* When the last Note of a Bar is affected by a Sharp or a Flat, and the first Note of the following Bar is on the same line or space, it is to be play'd Sharp or Flat though not marked so.



The fundamental note of a Composition is called the **Key-note** or **Tonic**. every piece of Music is written in a particular **key**, to which all others introduced by the modulation must be related. The Bass of a regular Composition always ends on the key-note, and the Piece is said to be composed in the key of C, when the Bass terminates on that note.

A **Key** may be either in the **Major**, or in the **Minor Mode**: this may be ascertained by the first third in the scale.

I. When from the key-note (1<sup>st</sup> degree) to the 3<sup>d</sup> note above, there is an Interval of a **Major third**, the key is in the **Major mode**, and is called a **Major key** (vulgarly termed a **Sharp key**.) a **Major 3<sup>d</sup>** consists of 4 semitones, or two whole tones. (see A)

Ex: of the **Major third**

**A**

The Scale in the key of C Major

II. When from the key-note to the 3<sup>d</sup> degree above, the Interval is only that of a **Minor third**, the key is in the **Minor Mode**, and is called a **Minor key** (vulgarly termed a **flat key**.) a **Minor third** consists of 3 semitones, or one tone and half. (see B)

Ex: of a **Minor third**.

**B**

The Scale in the key of A Minor.

Observe. The essential difference between the **Major** and **Minor mode** is a semitone in the interval of the 1<sup>st</sup> third in the scale.

As the Scale may be divided into twelve semitones, and as any one of them may be taken for **Key-note**, both in the **Major** and **Minor mode**; there are of course 24 keys, 12 in the **Major** and 12 in the **Minor mode**.

**NB:** The **Natural Major key** is C, the **natural Relative Minor key** is A \* all other keys are but transpositions of these two.

## A Table of all the Keys.

Major keys with Sharps at the signature.

C      G      D      A      E      B      F#

The key of C# is rarely used, Composers prefer writing in D#.

Major keys with Flats at the signature.

F      Bb      Eb      Ab      Db      Gb

Seldom used

Minor keys with Sharps at the signature.

A      E      B      F#      C#      G#

Minor keys with Flats at the signature.

D      G      C      F      Bb      Eb

\* The **Relative Minor** of a **Major key**, has the same number of Sharps or Flats, it is found one tone and a semitone under the other.



Rule II. The thumb may pass under the 1<sup>st</sup> 2<sup>d</sup> and 3<sup>d</sup> finger in ascending, but not under the 4<sup>th</sup> or little finger.

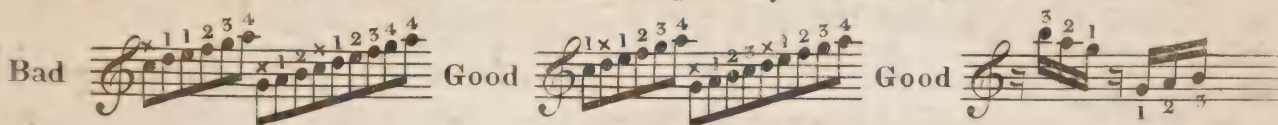


In descending the 3<sup>d</sup> 2<sup>d</sup> or 1<sup>st</sup> finger may pass over the thumb, but not the little finger.

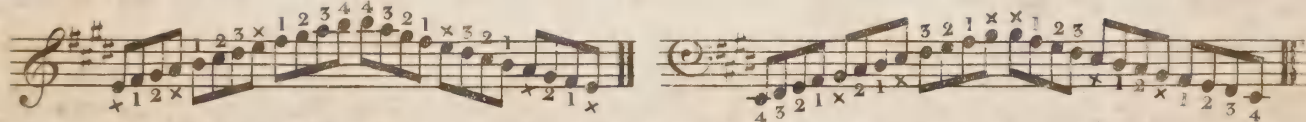
Rule III. A long finger must not pass over another, as it would displace the position of the hand, and look very awkward.



Rule IV. It is not allowed to play two successive notes with the same finger, unless a Rest or a Pause intervenes, when the same finger may be used twice. \*

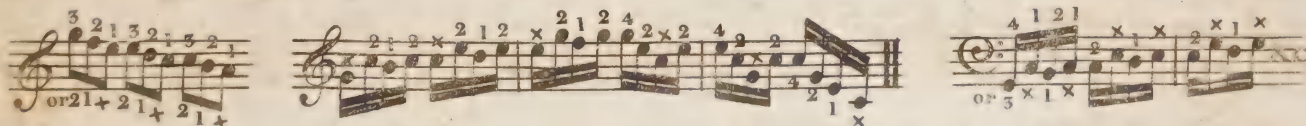


Rule V. The natural place of the thumb of the right hand, in a series of notes ascending, is immediately after a short or black key, and in descending before a short key: on the contrary the natural place of the thumb of the left hand in ascending, is before a short key, and in descending after a short key.

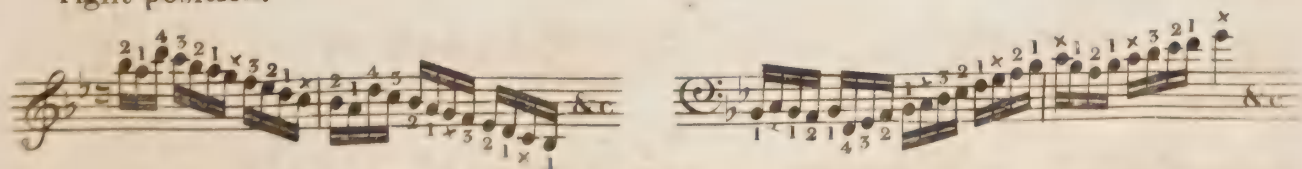


NB: When the thumb passes under the long fingers or these over the thumb, it must be done with as little motion of the hand as possible.

Rule VI. When a Note is repeated, the performer should take that opportunity for changing the position of the hand, upwards or downwards, as required, by playing one of the repeated notes with another finger, thus.



Rule VII. When by the nature of a passage you are led out of the position directed by the rule, always place the 3<sup>d</sup> finger after the thumb, until you have recovered the right position.



\* Some particular passages in the Legato style, also double notes and chords, must be excepted from this rule, as they often require the same finger used twice.

1  $2 \times 1 2 1 2 3 1 2 3 1 2 3 1 2 3 1 2$  3  $2 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 2$   $\times \times \times$  &c

or  $2 \times 1 2 \times 1 2 \times 1 2 \times 1 2 \times 1$  2 or  $1 2 1 \times 2 1 \times 2 1 \times 2 1 \times 2 1 \times 2 1 \times 1$  1 1 1

2 D<sup>o</sup> of four Notes.

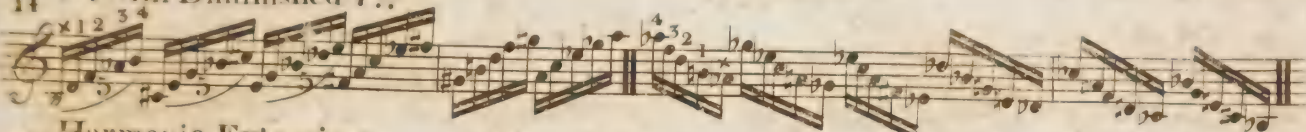
3 Changing fingers

[illegible]

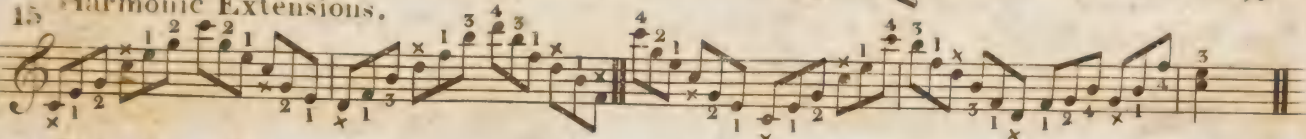
3. D. Grace Notes. D. with Flats. D. with Sharps.

6 Do four Notes. Do with Sharps.

## 13 Extensions.

14 D<sup>o</sup> with Diminished 7<sup>ths</sup>

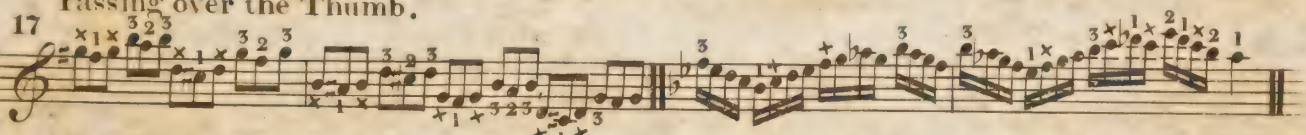
## 15 Harmonic Extensions.



## 16 Skipping a finger.



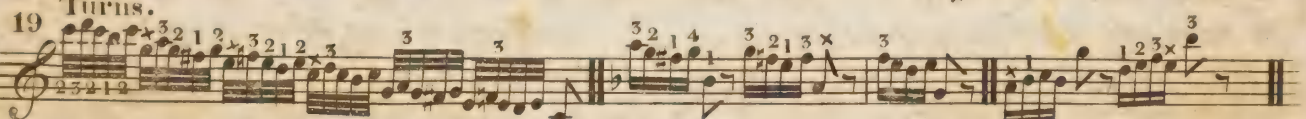
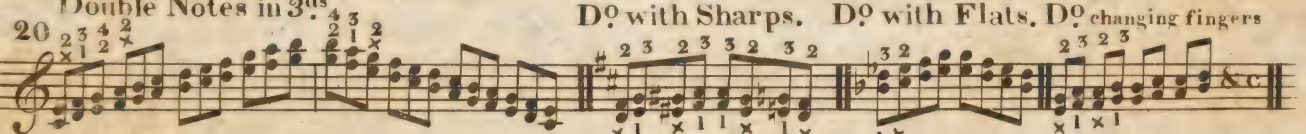
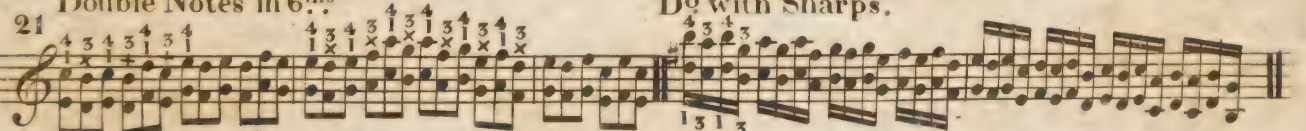
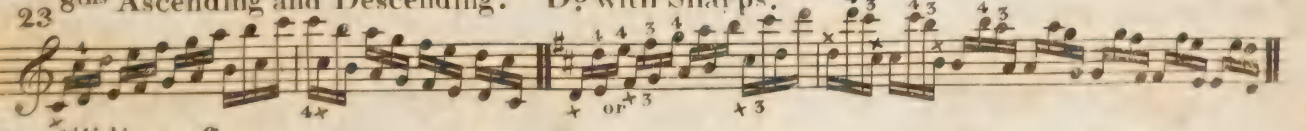
## 17 Passing over the Thumb.



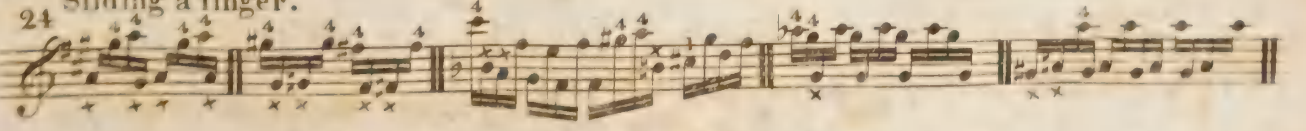
## 18 Passing the Thumb under the Fingers.



## 19 Turns.

20 Double Notes in 3<sup>ths</sup>D<sup>o</sup> with Sharps. D<sup>o</sup> with Flats. D<sup>o</sup> changing fingers21 Double Notes in 6<sup>ths</sup>D<sup>o</sup> with Sharps.22 8<sup>ths</sup> & double notes.D<sup>o</sup> with Flats.D<sup>o</sup> with Sharps.23 8<sup>ths</sup> Ascending and Descending.D<sup>o</sup> with Sharps.

## 24 Sliding a finger.



25

\* Passages for the Left Hand.

27

29

30

31

39

3

3

32

\* Most of the Passages given for the Right hand may serve also for the Left hand by reversing the direction. The foregoing examples are peculiar to the Left hand.

# The Fingering of the Scales exemplified.

15

The Author strongly recommends a constant practise of the Scale, as the best mode of attaining a neat and rapid execution.

Students should at first practise each hand separately, when they can play all the Scales with one hand, they must practise them with both hands together.

Observe. In the Scales of C, G, D, A, E and B, Major and Minor, the Thumb of the Right hand is always used on the key note, or 1<sup>st</sup> degree and on the 4<sup>th</sup> degree of the scale, in ascending and descending: the Thumb of the Left hand is placed on the key note, and on the 5<sup>th</sup> degree.

## Major Scales

## Minor Scales\*

The image displays musical notation for Major and Minor scales in four keys: C, G, D, and A. Each key is shown in two staves (treble and bass clef). The scales are written in a compact, slanted format to fit the page. Fingerings are indicated by numbers 1-5 above or below the notes. 'x' marks indicate specific fingerings or positions. The scales are arranged in two columns: Major Scales on the left and Minor Scales on the right. The keys are C major/minor, G major/minor, D major/minor, and A major/minor.

\* The Scale is in the Minor mode when from the Tonic or the 1<sup>st</sup> degree, to the 3<sup>d</sup> degree above, there is only an interval of a Minor third, which consists of three Semitones, thus;

The image shows a musical staff with a treble clef. It illustrates a Minor 3rd interval, starting on a note (C) and moving up to a note (E-flat). The interval is labeled '3 semitones' above the staff. The notes are connected by a line, and the interval is marked with a bracket.

The Minor Scale has a peculiarity, in ascending the 6<sup>th</sup> and 7<sup>th</sup> notes are made Sharp to conform to the Laws of Harmony and modulation: in descending the Sharps are left off, and the 6<sup>th</sup> and 7<sup>th</sup> notes are Minor, as well as the 3<sup>d</sup> which gives the Minor Scale a melancholy cast.

Major Scales: E and B. Minor Scales: E and B. The scales are presented in two systems. Each system contains a treble clef staff and a bass clef staff. Fingerings are indicated by numbers 1 through 5. 'x' marks indicate accidentals (sharps or flats) for the notes. The E major scale starts on E, and the B major scale starts on B. The E minor scale starts on E, and the B minor scale starts on B.

The following Scale is an exception to the common rule of fingering for as it begins on a black key the 1<sup>st</sup> finger is used on the key note.

Major Scale: F#. Minor Scale: F#. The scales are presented in two systems. Each system contains a treble clef staff and a bass clef staff. Fingerings are indicated by numbers 1 through 5. 'x' marks indicate accidentals (sharps or flats) for the notes. The F# major scale starts on F#, and the F# minor scale starts on F#.

## Major keys with Flats.

## Minor keys with Flats.

Observe, In all Major Scales with one or more Flats at the signature, the Thumb of the right hand is placed on C and F in ascending and descending.

Major Scales: F and Bb. Minor Scales: Fb and Bbb. The scales are presented in two systems. Each system contains a treble clef staff and a bass clef staff. Fingerings are indicated by numbers 1 through 5. 'x' marks indicate accidentals (sharps or flats) for the notes. The F major scale starts on F, and the Bb major scale starts on Bb. The Fb minor scale starts on Fb, and the Bbb minor scale starts on Bbb.



## BOOK TABLE.

"*Society in America*," by Harriet Martineau; Saunders and Otley. We have perused the first volume of this work, which is, beyond all comparison, the most thorough one that has been written upon this country. The writer passed two years in the United States, during which she travelled over every part of the Union, visiting all the principal cities and places from Boston to New-Orleans, from Charleston to Mackinaw. She mixed alternately with the most cultivated society, travelled hither and thither with all sorts of people, and passed no inconsiderable time in farm-houses and log-cabins. She enjoyed the hospitality of the President; passed a couple of days with Mr. Madison; had several interviews with Chief-Justice Marshall; and, while seeing five times as much of the people as most travellers do, was upon intimate terms with all the statesmen of distinction in the country. The results, as here given, of all these opportunities for observation, will strike different readers in very different ways, according as the author runs in the teeth of their prejudices or predilections. Our own impression of the work, though we disagree with the writer in many respects, is, that it is a capital one. Its first merit, in our eyes—and it is a merit which induces us to forgive almost any misconception or fault of judgment in an author—is, that Miss Martineau is sincere in what she says. She has evidently aimed at making an honest book. This, with the exception of Mr. Stewart, cannot, we think, be said of any foreigner who has previously written upon the subject of this country. Now, we are not of the number of those who shrink from this European scrutiny into our manners, or who take offence because a stranger from distant lands will not see everything here in just the light that we wish to behold it. Next to the benefit of hearing the actual truth is the advantage of having the impressions of those who aim at speaking the truth. Miss Martineau observes that "no people can be more frank, confiding and affectionate, or more skillful in communicating information than the Americans;" and the most capacious derider of her principles, must admit that, even when most zealous in promulgating her peculiar views, she has aimed at using that information in the spirit of candour and fairness. We may not venture to pass more particularly upon a work of which we have only perused a half, but will in our next number quote some passages, which, for the beautiful descriptions they give of American scenery, excel anything that we can now recall.

"*Memoirs of the Life of Walter Scott*," Part Second. Carey, Lee and Blanchard. The interest of the previous division of this work is fully sustained in the part before us, and we grow more and more enamoured of the subject.

"*Captain Bonneville's Expedition*," by Washington Irving; Carey, Lee and Blanchard. We have not yet received this work, but while our present number was in the press, the publishers politely forwarded to us some sheets, containing the following happily told story:

## STORY OF KOSATO, THE RENEGADE BLACKFOOT.

If the meekness and longsuffering of the Piercednoses, grieved the spirit of Captain Bonneville, there was another individual in the camp, to whom they were still more annoying. This was a Blackfoot renegade, named Kosato, a fiery, hot-blooded youth, who, with a beautiful girl of the same tribe, had taken refuge among the Nez Percés. Though adopted into the tribe, he still retained the fierce, warlike spirit of his race, and loathed the peaceful, unoffensive habits of those around him. The hunting of the deer, the elk, and the buffalo, which was the height of their ambition, was too tame to satisfy his wild and restless nature. His heart burned for the foray, the ambush, the skirmish, the scamper, and all the haps and hazards of roving and predatory warfare.

The recent hovering of the Blackfeet about the camp, their nightly prowls, and daring and successful marauds, had kept him in a fever and a flutter; and a hawk in a cage, who liberally his late companions swooping and screaming in wild liberty above him. The attempt of Captain Bonneville to rouse the war-spirit of the Nez Percés, and prompt them to retaliation, was ardently seconded by Kosato. For several days he was incessantly devising plans of vengeance, and endeavouring to set on foot an expedition that should bring glory and desolation into the Blackfoot towns. All his art was to touch upon those fierce springs of human action with which

## TO READERS AND CORRESPONDENTS.

We are glad to hear from our Cincinnati correspondent T.—"F. M." has certainly a knack of rhyming, though the specimen he sends us is hardly worthy of appearing in print.—The three first verses of H. B. W.'s communication are sparkling and Hudibrastic, but most of those which follow are too tame and didactic to bear their company. The piece would be improved by ending as it commences, humorously.—E. S. writes with more feeling than skill; we should do him injustice to publish his lines as blank verse.—We have only room for two verses of L.'s lines To my first love, and therefore give him a conspicuous place by inserting it here:

Oh! the agony of that moment—  
When on my bended knee—  
When to her a kneeling suppliant,  
My first love discarded me!

This is in the style of the old English ballads of which the following, however, will more particularly remind the reader of Percy's reliques:

When to a true lover's prayers  
She answered, "no—no, it must not be,"  
I arose—was broken-hearted;  
But sighed, "Remember me!"

These women—these women! how they do play the mischief with our poetick sensibilities! We are indebted to the writer of the above for paying the postage on his contribution.—The Hunting Ground is decidedly clever. It shows more talent than skill, however, and is therefore held over for advisement, as are "A Travelling Companion," "Scolding," and one or two other tales and essays.

The next number will contain the following articles, viz.

1. "The Sacred Bell," by CAPTAIN MARRYAT, concluded.
2. "An Essay," by WILLIAM COX.
3. "A Summer Rhapsody," by JOHN INMAN.
4. "Pasquill, the Tailor," by N. P. WILLIS, concluded.
5. "Letter of Sidhi Mohammed to Mustapha."
6. "Fanny, a novellette."
7. "Life on the Oregon," by an Astorian.
8. "The Guerilla," by JAMES SHERIDAN KNOWLES.

## THE NEW-YORK MIRROR.

SATURDAY, JULY 1, 1837.

WE do the best we can to make our subscribers happy under the troublesome circumstances of the present times. We are sure they are disposed to return the compliment. There is but one way in which this can be done. The only favour that a subscriber can confer upon this journal is, to comply with the terms of publication. We know there are thousands who will cheerfully do this the moment they are apprised, as we now apprise them, that it will be conferring on us a real kindness, and one which we shall register in their favour "where every day we turn the leaf to read."

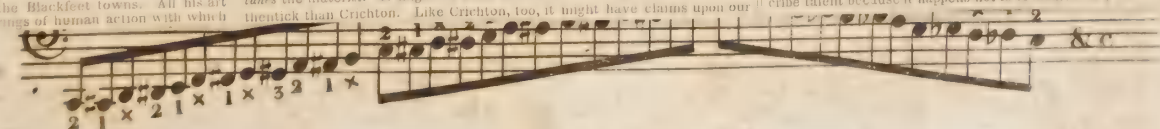
*Fashionable literature.*—Miss Martineau in commenting, severely upon the American press, remarks that our periodicals can hardly improve in character until we have a literature of our own. Certainly the slip-slop that is continually imported hither from England can hardly improve our national taste. Literature has ever been the mirror of the times—and that which we now get from England, so far as propriety of sentiment is concerned, reflects about as profligate a period as that country has known since the days of Charles the Second. Intrigues among married people are the main staple of the works of fiction republished in this country for the education of our reading youth; and when a work of spirit and learning like Crichton appears, though it may be spiced to the highest bent of the dissolute taste prevailing abroad, and deal chiefly in every kind of outrage upon the domestic relations of society, its tendency is forgotten in the entertainment it affords, and few hesitate to endorse it with their approval. Would a novel be so received if it were an American production! or would a different standard be applied to it by our critics! Imagine an American novel of the intensive school, with Colonel Burr for the hero, and his *bonnes fortunes* the material. It might be made full as interesting and far more authentic than Crichton. Like Crichton, too, it might have claims upon our

*The romance of New-York.*—Among forthcoming works, we find that George Dearborn announces the "Life of Joseph Brant; (Thayendanege;) including a full History of the Revolutionary War in the Valley of the Mohawk; together with Sketches of the Indian Campaigns of Harmer, St. Clair and Wayne; and the Border Wars with the North-western Indians, from 1789 to 1795," by William L. Stone. We have already, in our present number, a story illustrating an interesting period in the history of the aboriginal tribes of New-York, and this work will give an authentic account of the parentage, education, life and actions of the celebrated chieftain of the Six Nations. The biography of Brant, the savage warrior of Campbell's "Gertrude of Wyoming," will be drawn from his own family papers; with copious selections from his correspondence with distinguished individuals in England and America. It will also contain a complete history of the sanguinary campaigns of the Indians and Tories, through the Mohawk Valley, during the war of the revolution; the invasion of Schoharie; the battle of Oriskany; the massacres of Caughnawaga, Cherry Valley, and Wyoming; the celebrated campaign of General Sullivan, through the Cayuga and Seneca country; and an interesting history of the troubles with the north-western Indians; including the campaigns of Harmer, St. Clair and Wayne; together with much curious information respecting the retention of the western forts by Great Britain, after the peace of 1783, drawn from private, and heretofore unpublished correspondence, found among the papers of the Mohawk chief. It will be embellished with an engraved portrait of Colonel Brant, from a picture painted in London in 1786, and now in the possession of his daughter. Brant, though Campbell makes him a half-breed, was in truth a full-blooded Mohawk. He was educated under the care of Colonel Johnson, and had been presented at the court of St. James's before the revolutionary war. He was also a man of mind as well as deed; and we have a private letter in our possession, addressed by him to one of the executors of the estate of the celebrated Robert Morris, which proves him to have been as intelligent a man of business, as he was a cool officer and daring leader. The papers of his family have fallen into good hands, and we shall look for Colonel Stone's biography of the "last of the Mohawks," with peculiar interest.

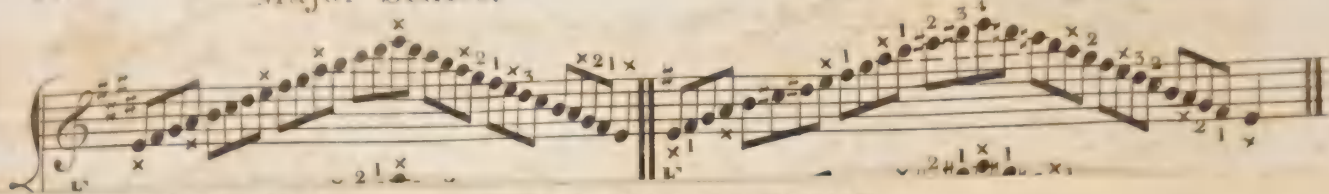
*A cool visitor.*—Among the anecdotes of horse-stealing detailed in Washington Irving's account of Captain Bonneville's expedition, it is mentioned that on one occasion a number of Blackfeet scouts penetrated in the early part of the night, into the very centre of the camp. Here they went about among the lodges, as calmly and deliberately as if at home, quietly cutting loose the horses that stood picketed by the lodges of their sleeping owners. "One of these prowlers, more adventurous than the rest, approached a fire, round which a group of Nez Percés were gambling with the most intense eagerness. Here he stood for some time, muffled up in his robe, peering over the shoulders of the players, watching the changes of their countenances, and the fluctuations of the game. So completely engrossed were they, that the presence of this muffled eavesdropper was unnoticed, and having executed his bravado, he retired undiscovered." Upon this same occasion, having cut loose as many horses as they could conveniently carry off, the Blackfeet scouts rejoined their comrades, and all remained patiently round the camp. By degrees, the horses, finding themselves at liberty, took their route toward their customary grazing ground. As they emerged from the camp, they were silently taken possession of, until, having secured about thirty, the Blackfeet sprang on their backs and scampered off. The clatter of hoofs was the first thing that startled the gamblers from their game.

*Medical Faculty of the New-York University.*—We hear with great pleasure that the council of the University have it in contemplation to establish a Medical Faculty, in connexion with their institution, which we trust will be found fully able to place our medical character on high and honourable ground. We have long deplored the wants of the medical profession, and we are not ignorant of the fact that much of the present wretched system of instruction is to be attributed to a narrow and illiberal spirit, which has been suffered to exist too long for the good of the community. America possesses talent and genius equal to any country in the world; persons have achieved wonders in the various departments of science and art; and we fervently hope that ere long we shall see in this city a great national school of medicine, composed entirely of American professors. Far be it from us to prescribe talent because it happens not to be indigenous; but we do contend that

## HAND

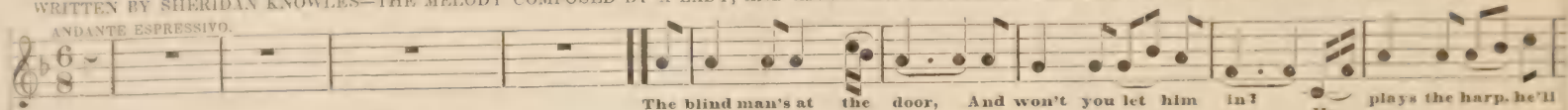


\* A Minor Semitone is between two notes of the same name as C<sup>♯</sup>, C; D, D<sup>♭</sup>. — A Major Semitone is between two notes of different names and places on the Stave as C, D<sup>♭</sup>; C<sup>♯</sup>, D.

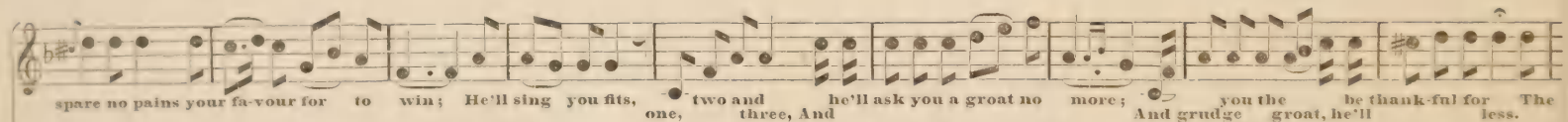
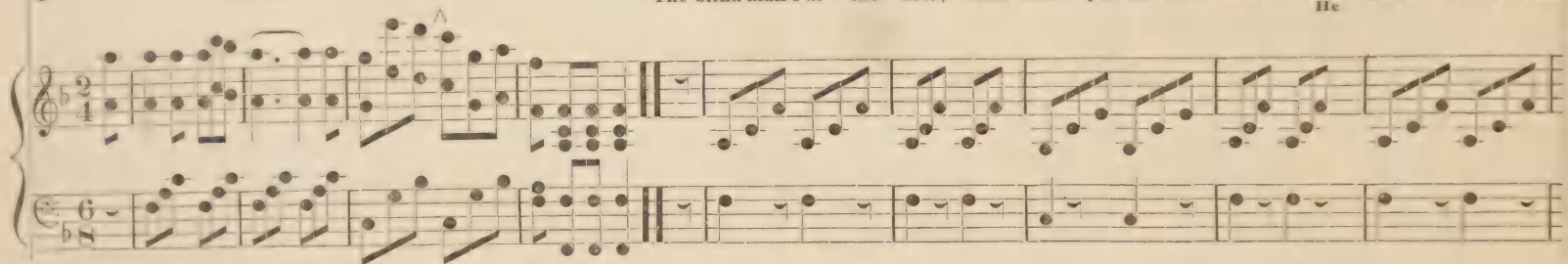


## THE BLIND MAN'S AT THE DOOR.

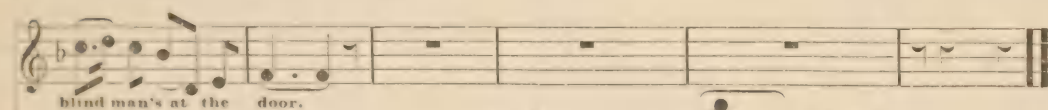
WRITTEN BY SHERIDAN KNOWLES—THE MELODY COMPOSED BY A LADY, AND ARRANGED EXPRESSLY FOR THE NEW-YORK MIRROR BY THOMAS COMER.  
ANDANTE ESPRESSIVO.



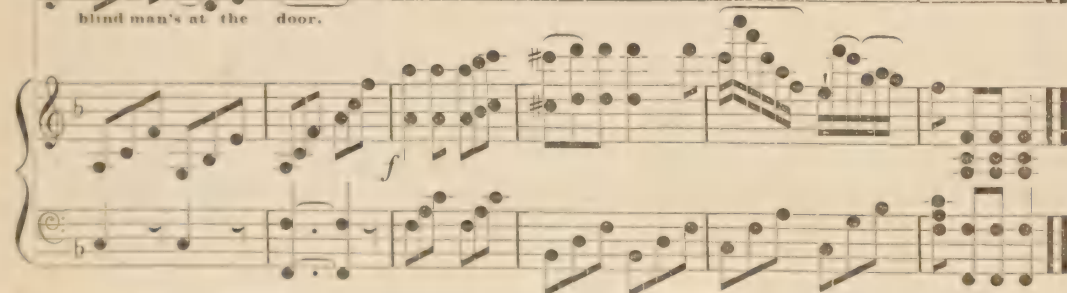
The blind man's at the door, And won't you let him in? He plays the harp, he'll



spare no pains your fa-vour for to win; He'll sing you fits, one, two and three, And he'll ask you a groat no more; And you the he thank-ful for The



blind man's at the door.



## SECOND VERSE.

The blind man's at the door,  
And shelter none has he;

The sky doth smile, or it doth frown,  
But which he cannot see.

If you welcome him in  
What cares he for the sky,

It may shine or it may pour,

But grudge you that grace, wet or dry he must on.  
The blind man's at the door.



# Major Scales.

# Minor Scales.

17

The image displays musical notation for Major and Minor scales in three keys: E-flat (Eb), A-flat (Ab), and D-flat (Db). Each key is shown in both treble and bass staves. The scales are written with fingerings (numbers 1-5) and breath marks (x) indicating where to breathe. The scales are arranged in three rows, with the first row for Eb, the second for Ab, and the third for Db. The scales are written in both ascending and descending directions.

The key of Db. Minor is seldom used as Composers generally write in C<sup>♯</sup> Minor.

Obs: In the keys of B<sup>♭</sup>, E<sup>♭</sup>, A<sup>♭</sup>, and D<sup>♭</sup>. (in Major) the Thumb of the Left hand is on the 3<sup>d</sup> and 7<sup>th</sup> degrees of the Scale in Ascending and descending.

## Of the Chromatic Scale.

The Chromatic Scale ascends and descends by a series of twelve semitones, alternately major and Minor.\*

The image displays musical notation for the Chromatic Scale in both Right and Left hands. The Right Hand is shown in treble clef and the Left Hand in bass clef. The scales are written in both ascending and descending directions. The ascending scales are marked with sharps (#) and the descending scales are marked with flats (b). The scales are written with fingerings (numbers 1-5) and breath marks (x) indicating where to breathe. The scales are arranged in two rows, with the first row for the Right Hand and the second for the Left Hand. The scales are written in both ascending and descending directions.

\* A Minor Semitone is between two notes of the same name as C<sup>♯</sup>, C; D, D<sup>♭</sup>. — A Major Semitone is between two notes of different names and places on the Stave as C, D<sup>♭</sup>; C<sup>♯</sup>, D.

## OBSERVATIONS ON THE LESSONS.

I. The following Lessons are set in the principal Major and Minor keys, beginning from the keys with Sharps at the signature, and following their progressive order by 5<sup>th</sup>s ascending, viz C, G, D, A and E; the key of B with five Sharps and its Relative minor key G $\sharp$ , being too difficult for learners, and seldom used, have been purposely omitted.

II. Every Major key is followed by its Relative minor key.

III. A short Prelude is set at the beginning of the Lessons in each key, Which if practised with care will form the hand and the taste of the Pupil.

IV. The Fingering is not marked to each Note, which would confuse the Scholar, but only where a change happens in the position of the hand, or where some difficult passages occur.

V. At the bottom of each Page are annotations explaining in a simple and concise manner the various Characters, Graces &c. introduced in the Lessons.

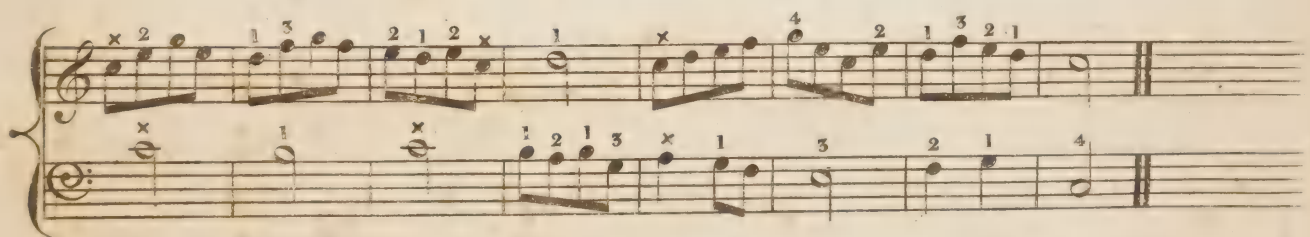
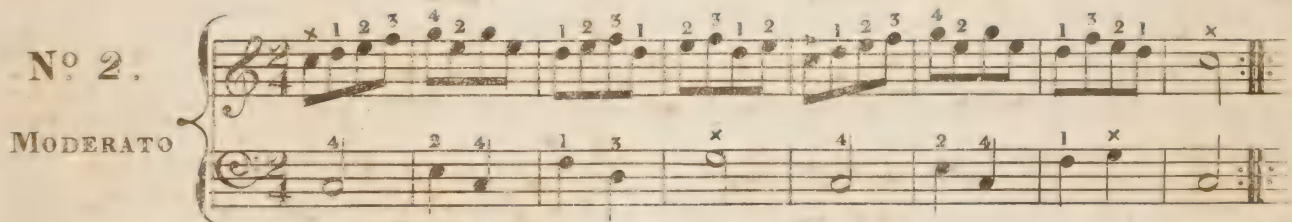
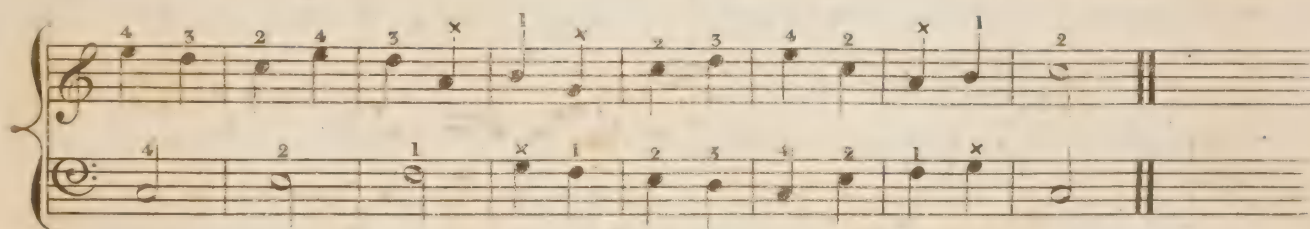
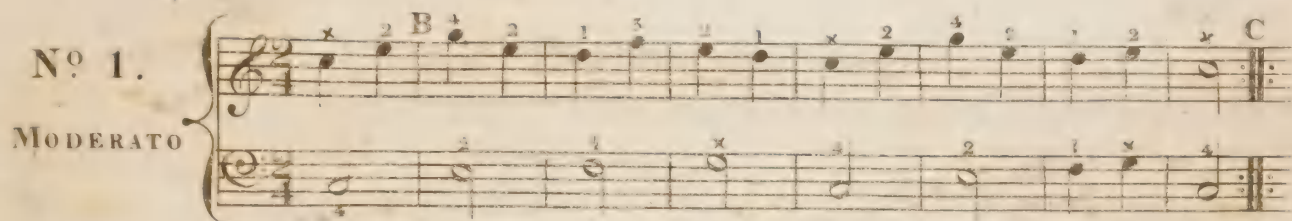
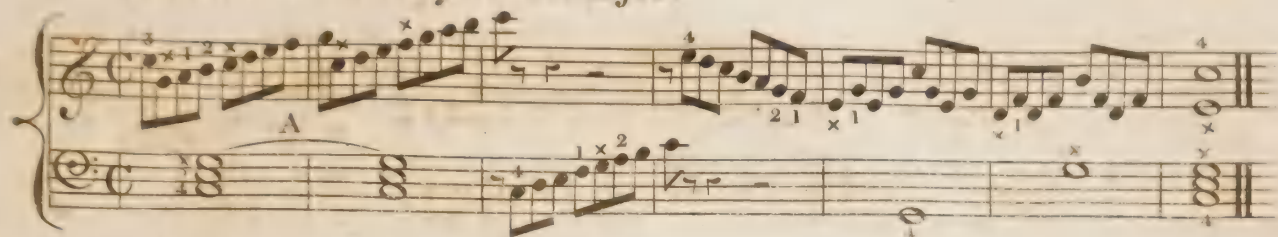
The letter A refers to the 1<sup>st</sup> annotations, the letter B to the 2<sup>d</sup> and letter C to the 3<sup>d</sup>


VI. Pupils are advised to learn the easiest Lessons first, leaving the more difficult until they have attained some proficiency on the Instrument.


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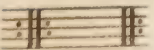
# Prelude in the Key of C Major.

19



A. A circular stroke  over two notes on the same line or space is called a Bind, it unites the two notes into one, therefore the first only must be played, and kept down the whole length of the two.\*

B. Every piece of Music is divided into small quantities called Bars, by lines drawn perpendicularly through the Stave  each Bar is of equal duration, and contains a certain number of notes, determined by the figures placed at the beginning of the piece after the Clef.

C. A Double Bar across the Stave divides a piece of Music into two or more parts, called Strains; when dotted on both sides  the preceeding and the following strains are repeated, but when the dots are only on one side, the strain only on the side of the dotted bar must be repeated

\* When a Bind is over two similar Chords, the first only is to be played.

**Nº 3.**  
ALLEGRETTO.

**A**  
8<sup>va</sup>

**B**  
loco

**C**

**Nº 4.**  
MODERATO

**A.** When this figure 8<sup>va</sup> (abbreviated from the word *octava*) is set over a passage, every note as far as the line extends is to be played an octave higher than written, this method of writing saves a number of ledger lines.

**B.** *Loco*, this word shews that the notes are to be played as written.

**C.** A circular line placed over some notes on different lines or spaces, shews that they must be played in a smooth, connected style, keeping down each note its full length.


This style of playing is termed in Italian *Legato*, it is generally used, unless some particular mark direct to the contrary.

Nº 5.

ALLEGRO

Nº 6.

ALLEGRETTO

- A. Two notes under each other are called double notes, and are struck at the same time as one note: therefore they make no alteration in point of time.
- When three notes are placed under each other, they form a **chord** (for the manner of playing them see Page 42)
- B. The Bass is written in the Treble Stave, to save a number of ledger lines which would take place, were it written on the Bass Stave.
- C. This mark  is an abbreviation often used, it shews that the foregoing group is to be played over again.

## Prelude in the Key of A Minor.

Handwritten musical score for the Prelude in the Key of A Minor. The score is written on a grand staff (treble and bass clefs). It includes various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is marked with a 'C' for common time and a 'P' for Prelude. The notation includes many 'x' marks above notes, indicating specific fingerings or techniques. The piece ends with a double bar line.

## RUSSIAN AIR.

N<sup>o</sup> 7.

MODERATO

Handwritten musical score for the Russian Air, No. 7. The score is written on a grand staff (treble and bass clefs). It includes various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is marked with a 'C' for common time and a 'P' for Prelude. The notation includes many 'x' marks above notes, indicating specific fingerings or techniques. The piece ends with a double bar line.

## AIR SAVOYARD.

N<sup>o</sup> 8.

ALLEGRETTO

Handwritten musical score for the Air Savoyard, No. 8. The score is written on a grand staff (treble and bass clefs). It includes various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is marked with a 'C' for common time and a 'P' for Prelude. The notation includes many 'x' marks above notes, indicating specific fingerings or techniques. The piece ends with a double bar line.

A. The Letter R. over C, E, A, shews that those notes must be played with the Right hand, the letter L. under the three following notes, shews that they must be played with the Left hand.

B. In Minor keys whenever the 7<sup>th</sup> of the Scale ascending happens, either in the Treble or Bass, an accidental Sharp is placed before it.

C. The melody of this Air has all the natural simplicity of the Rustic inhabitants of the Alps.

Prelude in the Key of G Major.

23

Nº 9.


ALLEGRETTO

Nº 10.

ANDANTE

A . Those notes with a double stem are to be kept down the length of a Crotchet, while the four Semi-quavers are played, this is done to produce a more melodious effect.

B . A Dot placed over or under a note, shews that it must be played short and pointed, raising the finger from the key before the length of the note is expired, which style of playing is called Staccato and being followed by a Legato on the 2<sup>d</sup> and 3<sup>d</sup> parts of the bar produces a good effect.

C . This mark  shews an emphasis or stress on the first note, the 2<sup>d</sup> note is played softer.

## Nº 11.

ALLEGRETTO

## THE GUARACHA (a Spanish Dance)


## Nº 12.

ALLEGRO

MODERATO

A . This Lesson begins with the middle of the bar, which is done by the composer to keep the accents in their proper places, the completion of the 1<sup>st</sup> Bar is at the end of the Air.

B . When the Bass of an Air is placed in the Treble Stave, the left hand plays it on the upper part of the Instrument.

C . This Air, for the reason given above, begins with the 2<sup>d</sup> part of the bar, which is rather uncommon. this mark  shows that a stress is to be laid on the first note of every bar, being the accented part.

# Nº 13.

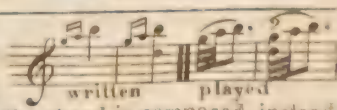
MODERATO

Bossi 25

## Prelude in the Key of E Minor.

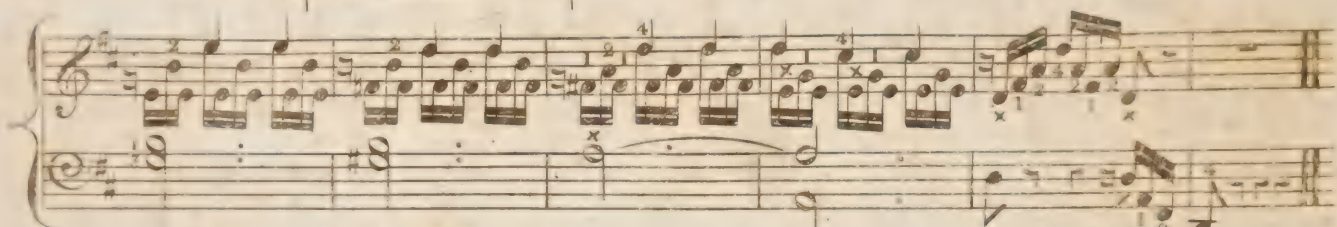
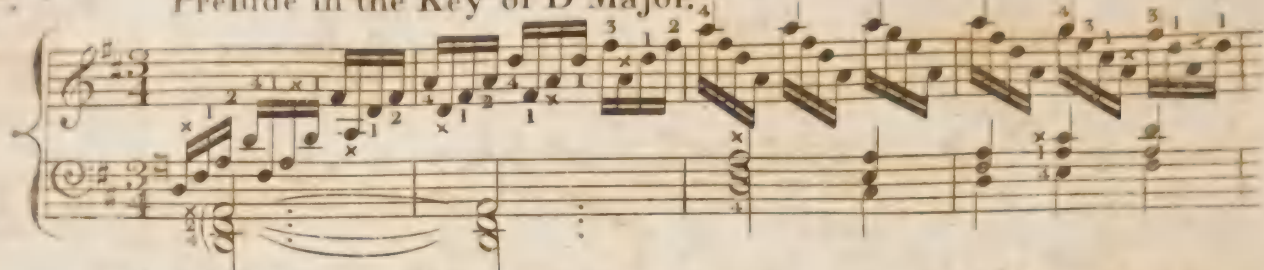
# Nº 14.

ANDANTINO

A . The two small notes before the large one are played very quick to the first note of the Bass, they form a grace termed by some musicians a Slur.  written played

B . A circular stroke by the side of a chord shews that the notes of which the chord is composed instead of being struck all at once, are to be played one after the other in Arpeggio. (see page 42)

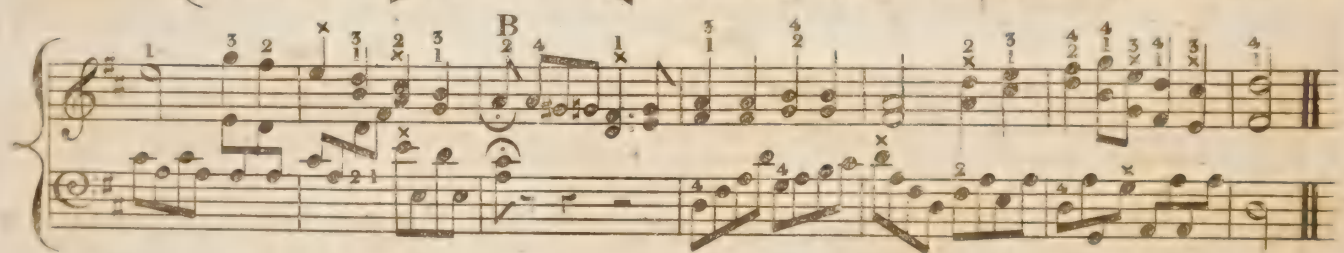
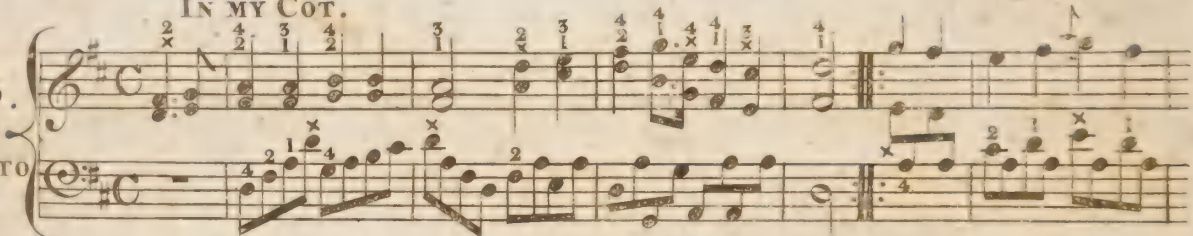
C . The C in the sign of the chord placed on the 6th note of the minor scale ascending, has a good effect in the modulation.

Prelude in the Key of D Major. <sup>A</sup>

## IN MY COT.

N<sup>o</sup> 15.

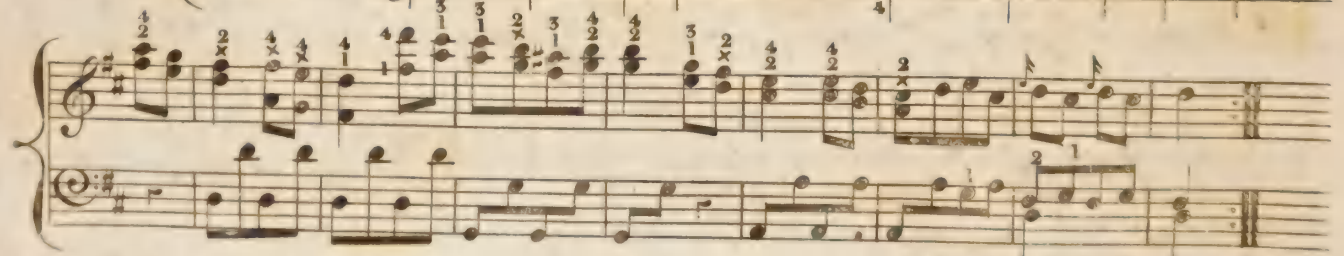
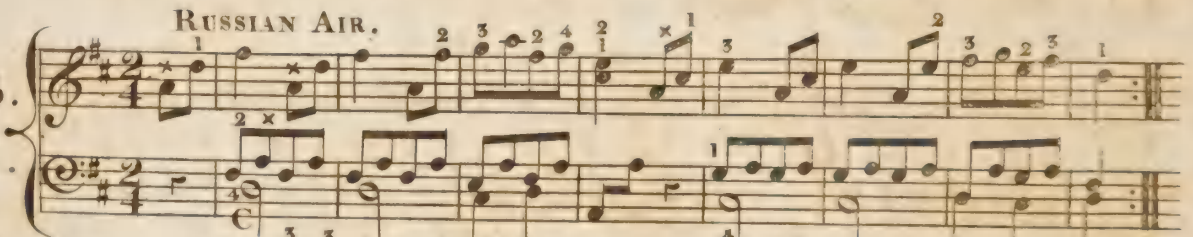
MODERATO



## RUSSIAN AIR.

N<sup>o</sup> 16.

VIVACE.



A . The upper note of each group is to be kept down, while the others are played.

B . This mark (⌒) is called a Pausé it renders the note longer at pleasure, and in certain cases the performer is to display his taste by introducing some extempore and fanciful passage.

⌒: A Pausé on a rest (⌒) only lengthens that rest.

C . Whenever a long note is placed under others of less value, it is struck with the R<sup>h</sup> and kept down while the other notes are played: in the foregoing Air the D is kept the whole Bar.

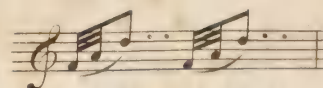
Nº 17

ANDANTINO

Nº 18

ALLEGRETTO

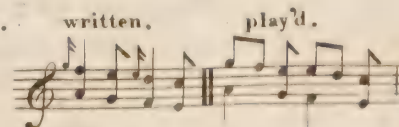
A . Each of these Chords is to be played Arpeggiando, sustaining each note till the length of the Crotchet be expired; thus,



A Gavotta is a Dance consisting of two lively strains of 4 Bars in common time, it begins with the half bar.

B . Dal segno shews that that the performer is to repeat again from that sign 'S'. to the double bar.

C . When an Appoggiatura is placed before the upper note of a chord, it only affects that note, and must be struck with the lowest note; thus, (for a further explanation of the Appoggiatura see page 30)



## Nº 19.

TEMPO DI  
MARCIA.

## Prelude in the Key of B Minor

## ROMANCE.

## Nº 20.

ANDANTINO

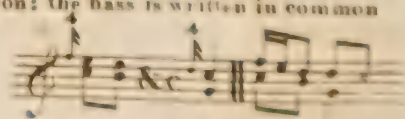
A. This mark ~ signifies that a **TURN** is to be made on the F, thus,

The **TURN** is one of the chief graces in Music and often introduced:

it consists of 4 notes, the note above and that below the principal, which is played twice.

B. The upper part of this Prelude is written in  $\frac{12}{8}$ , each bar consisting of four Triplets: but as each Triplet is passed in the time of two semiquavers, the time does not suffer any alteration: the bass is written in common time of two Crotchets in a bar or 4 Quavers,

C. Observe to strike the Appoggiatura with the lower note thus;



# Prelude in the Key of A Minor.

29


N<sup>o</sup> 21.  
ALLEGRETTO  
NON TROPPO

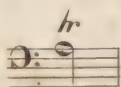

A

B

C

Paisiello

A . A stroke under any line of the Stave  generally expresses a Semibreve's rest, here it is adopted to express the rest of a dotted Minim, for want of another sign, distinctly different, and which is wanting in Music.

B . These two letters (*tr*) abbreviated from the Italian word *Trillo*, shew that a Shake is to be made on the note A, the shake begins from the note above, and ends on the principal note, when at the end of a piece it is generally followed by a Turn; thus, written  play'd  the Shake to be good must be quick, alternate, even and distinct.

Students should practise the shake with any finger, not excepting the thumb, on white as well as on black keys.

C . Each of the small notes before the large one is called an *Acciacatura* or short beat, this grace is always a semitone below the principal note and is passed very quick, the force is given to the principal note.

N<sup>o</sup> 22.

GRAZIOSO

AIR.

## Prelude in the Key of F# Minor.

N<sup>o</sup> 23.

AIR.

A. This small note is called an *Appoggiatura* or leaning note, it makes no part of the Bar, but whatever length is given to it, is borrowed from that of the principal note. the *Appoggiatura* may be placed above or below the principal note, each species of note may have this grace prefixed to it.

The *Appoggiatura* is always played *Legato* and with emphasis; it takes more or less of the duration of the principal note according to the expression of the passage.

B. When the unaccented part of a bar is tied with the following accented part by a Bind, — it forms a syncopation. (for an explanation see page 43)

C. In this air the thumb of the Right hand is used several times on a black key, not to displace the position of the hand.

D. The B sharp is played on E natural,

# Prelude in the Key of E Major.

31

N<sup>o</sup> 24. **ARIA.**  
**ANDANTE**

N<sup>o</sup> 25. **HUNGARIAN AIR.**  
**BRISKLY**

A. The circular stroke under the two dots denotes the Mezzo staccato, the Notes are not to be so short and pointed as if marked, thus; or thus or thus or thus

B. Each of the Notes with (*h*) marked over is to have a transient or short shake, thus; written played

C. This mark X denotes a Double Sharp, it raises a Note already Sharp another Semitone higher; F double Sharp is played on G natural.

N<sup>o</sup>. 26.

SLOW

AIR. A

Prelude in the Key of C# Minor.

N<sup>o</sup>. 27.

MODERATO

ARIA. C

Steibelt.

A. This mark  $\bigcirc$  on the first Note does not indicate a Cadenza, it shows that the chord is to be played in a slow Arpeggio, as a kind of Prelude to the Air.

B. As there is no black key between B and C, B $\sharp$  is played on C natural.

C. In this Air the thumb is several times used on a black key, which cannot be avoided when many Sharps are in the signature.

SUL MARGINE D'UN RIO.

N<sup>o</sup> 28. GRAZIOSO

GOD SAVE THE EMPEROR.

N<sup>o</sup> 29. SLOW.

A . The small Note placed before each of the Minims in the Bass (at the end of the Prelude) is called a Portamento, or short Appoggiatura, it is played quick, dwelling on the 2<sup>d</sup> Note, which is sustained.

B . These Notes with dots under, are to be played short and distinct; thus,

C . When a Shake is on the upper Note of a Chord, it is played while the lower Note is kept down,

written

Play thus

A.  
POLLACCA.

Nº30.

B.  
ROMANCE.

Haydn

Nº31.

MODERATO

ASSAI.

A. Pollacca, a Polish movement of three Crotchets in a bar, chiefly characterised by the emphasis being laid contrary to the rules of the accent.

B. A Romance is an Air of the soft and plaintive kind, observe the emphasis marked

C. This mark  $\tilde{\sim}$  shews that the lower note of the turn is to have an accidental Sharp.

Prelude in the Key of D Minor.

C. OF NOBLE RACE WAS SHENKIN.

N<sup>o</sup> 32.

MAESTOSO

A. This Appoggiatura being placed before a group of four Semiquavers, is passed quick with the first note, so as not to break the regularity of the group.

B. When a Chord is written with small Notes as above the Notes are struck one after the other and kept down, which is not the case in the common Arpeggio, some Authors call this style Appoggiando.

C. This Air is a fine Specimen of the Welch National Music, originality and boldness of character are united in the Melody.

*A* 32

N $^{\circ}$  33.

ANDANTE

MONFRINA. a favorite Italian Air.

N $^{\circ}$  34.

ALLEGRETTO

C. RONDO.

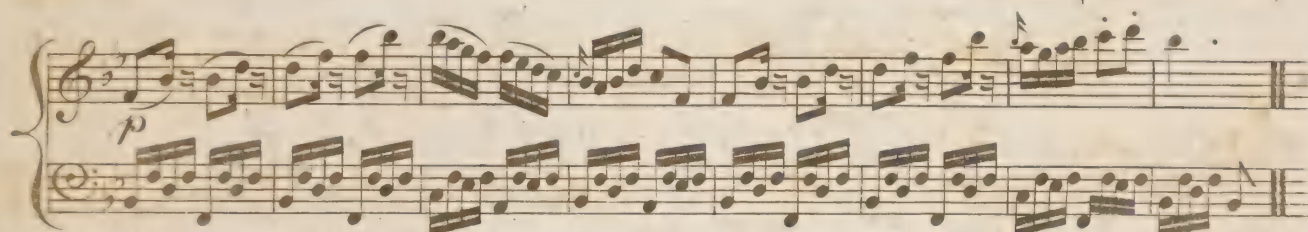
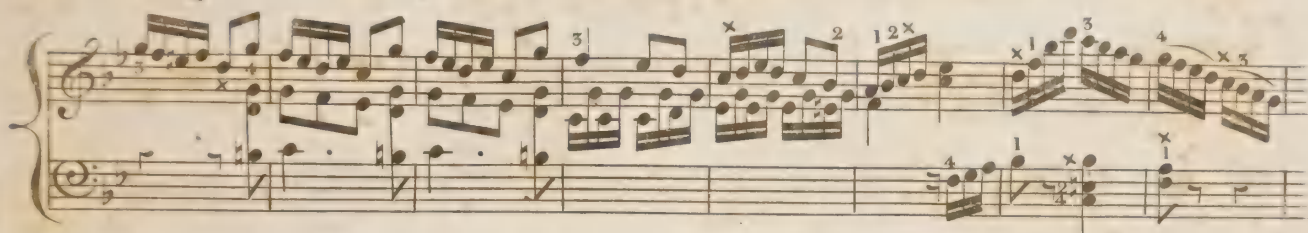
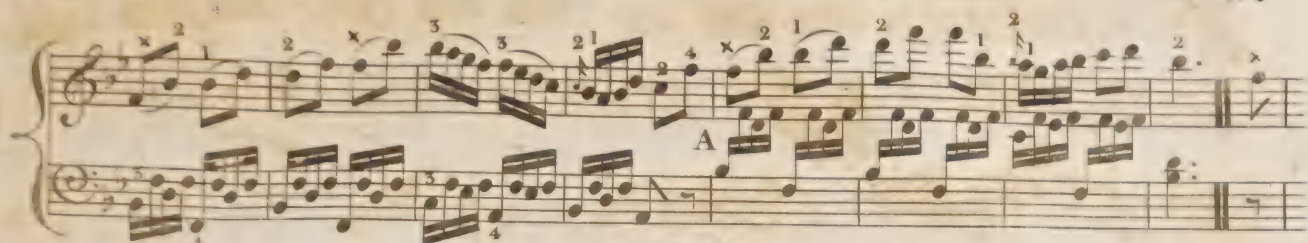
N $^{\circ}$  35.

ALLEGRO

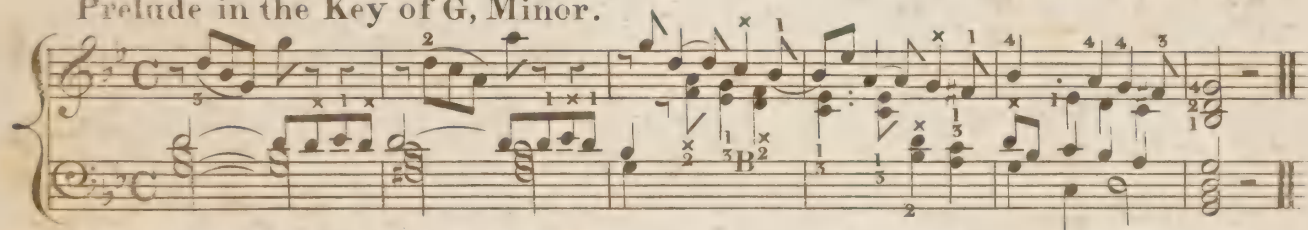
*A*. These two figures under a circular stroke; thus 32 shew that the second finger is to be substituted for the first without striking the key over again.

*B*. A Pause is to be made on *F*, the small Notes after the Minim make no part of the Bar, but are ornamental Notes introduced to bring in the subject.

*C*. A Rondo, is a piece of Music in which the 1 $^{st}$  strain is repeated several times, and by which the music is varied.



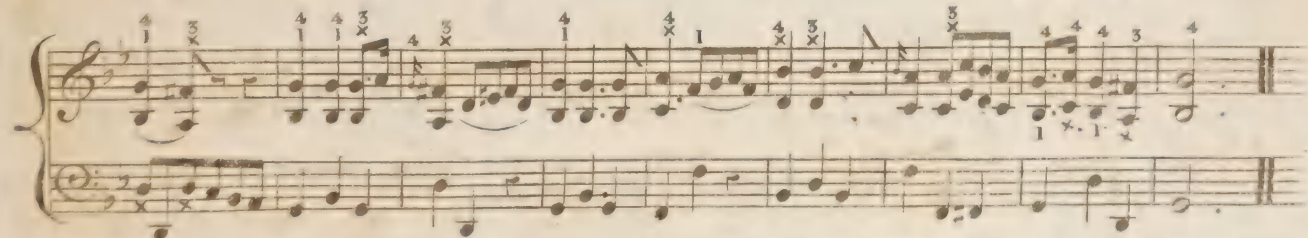
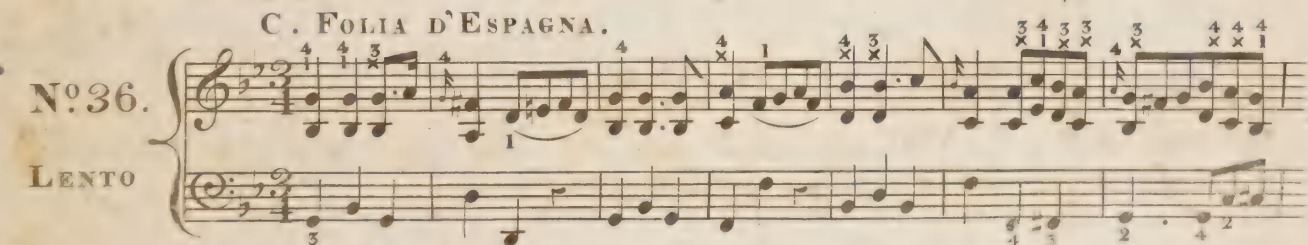
Prelude in the Key of G, Minor.





C. FOLIA D'ESPAGNA.

Nº 36.

LENTO



A . The Bass is written on the Treble Staff to save ledger lines.  The same passage in different Clefs 

B . At this place a Syncopation takes place between the upper part and bass. (see page 43)

C . This Spanish Air of great Antiquity, and on which Corelli made some variations more than an hundred years ago, has still preserved its beauty and originality.

Prelude in the Key of E $\flat$  Major.

N $^{\circ}$  37.

MAESTOSO

RONDO.

N $^{\circ}$  38.

ALLEGRETTO

A . The Minim is struck alone, and kept down while the three other Quavers are played.

B . The two first Notes are played Legato, the two others Staccato, which forms a contrast.

C . The Treble Clef marked on the Bass Stave shows that the left hand is to play the Notes on the upper part of the Instrument, till the Bass Clef occurs again.

First system of musical notation for the Prelude in the Key of C Minor. It consists of two staves, Treble and Bass. The music is in C minor, 3/4 time. The first staff has a treble clef and the second has a bass clef. The piece begins with a series of ascending and descending eighth-note runs. Fingering numbers (1-4) and 'x' marks are present above many notes. A section labeled 'A' begins in the middle of the second staff, marked with a double bar line and a repeat sign.

Prelude in the Key of C Minor.

Second system of musical notation for the Prelude in the Key of C Minor. It continues the two-staff format. The music features more complex rhythmic patterns, including dotted rhythms and sixteenth-note runs. A section labeled 'B' is marked with a double bar line and a repeat sign. The piece concludes with a final cadence in the second staff.

ROS LIN CASTLE.

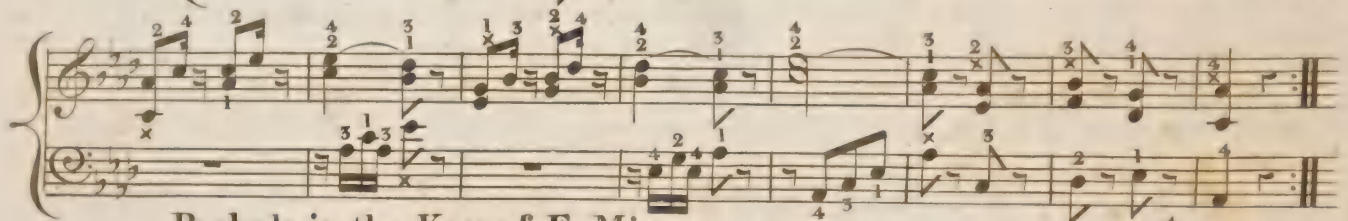
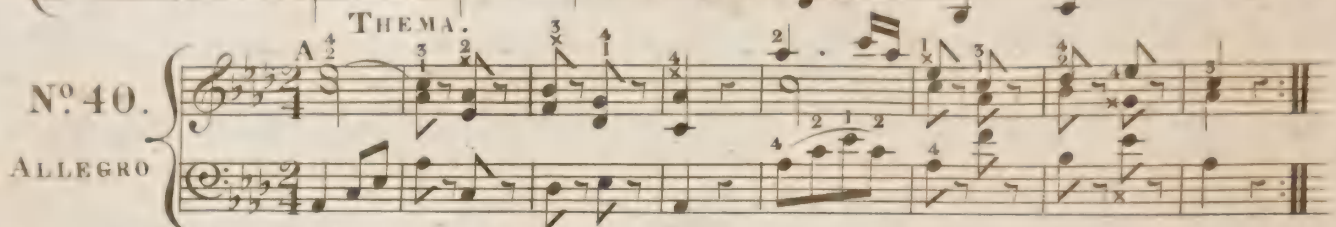
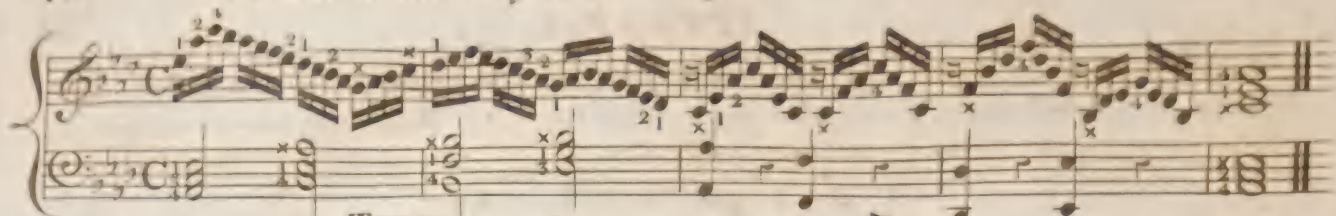
Nº 39.

SLOW.

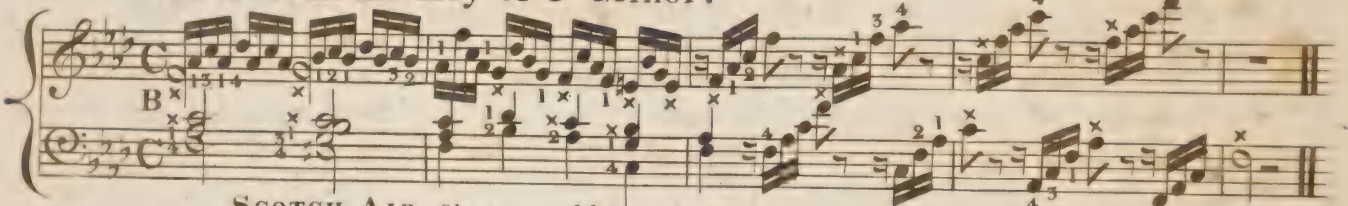
Third system of musical notation for 'Roslin Castle'. It consists of two staves, Treble and Bass. The music is in C minor, 3/4 time. The piece begins with a series of ascending and descending eighth-note runs. Fingering numbers (1-4) and 'x' marks are present above many notes. The piece concludes with a final cadence in the second staff.

A . The Bass Clef, shews that the Bass is to be played as usual on the lower part of the Instrument.  
 B . In this Prelude observe carefully the Bind which unites the Crotchet dotted with the following Quaver, as it produces good effect.

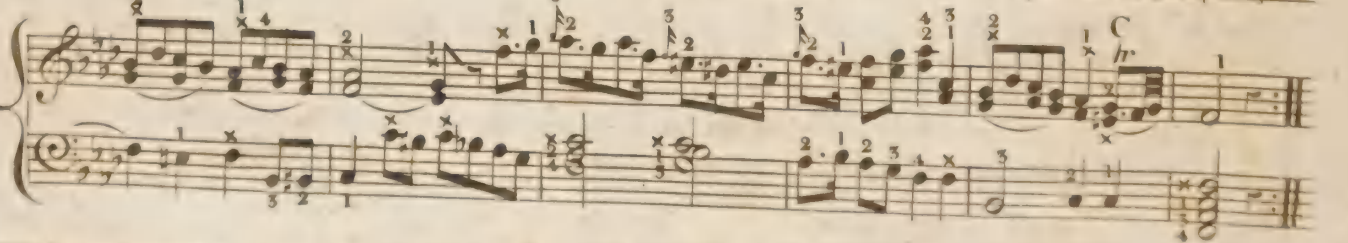
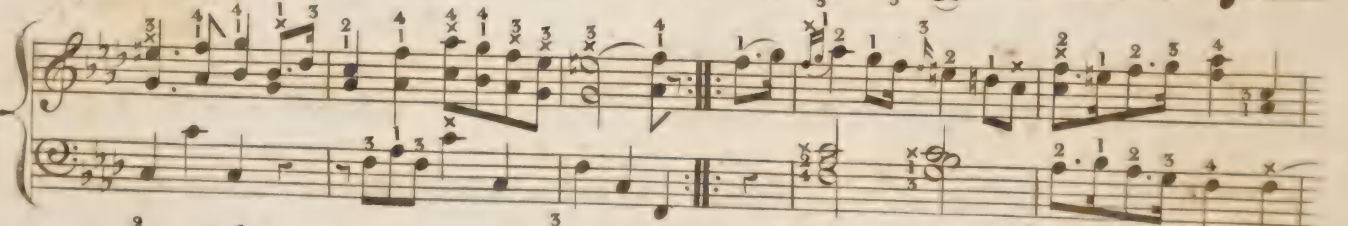
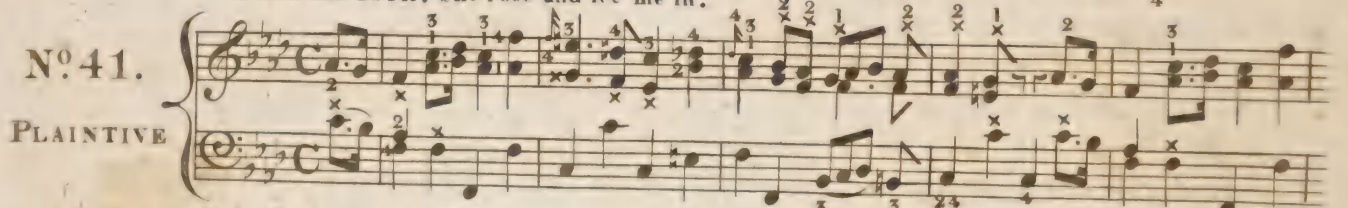
C . The Semibreve is to be played to the 1<sup>st</sup> Crotchet and kept down the whole bar.



## Prelude in the Key of F Minor.



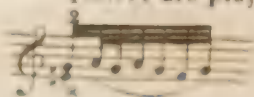
## SCOTCH AIR, She rose and let me in.



A. Thema, a subject on which variations are made.


B. Be careful to keep the Minim down, until the 8 Semiquavers are played.

C. This Shake with a double Note is played thus;



The Articles contained in this Appendix, although absolutely necessary to a good performer, are useless to beginners, and above their capacity: they may pass them over, until they have made some proficiency in Music.

### I. Explanation of the C Clef.

Besides the Treble and Bass Clefs, explained page 3, another Clef shaped, thus;  and called the C Clef is also used in Ancient Music, and particularly in Music in Score, it may be placed on the 1<sup>st</sup> 2<sup>d</sup> 3<sup>d</sup> & 4<sup>th</sup> line of the Stave, and according to its situation denotes various parts.

I. When placed on the 1<sup>st</sup> line of the Stave, it is called the Soprano or Canto Clef. this Clef is used for high Treble voices.

II. When placed on the 2<sup>d</sup> line of the Stave, it is called the Mezzo Soprano Clef and serves for the lowest Treble voices (this Clef is very seldom used)

III. When placed on the 3<sup>d</sup> line is called the Contralto or Counter Tenor Clef. this Clef is used for the highest of a Man, or the lowest Female voice.

IV. When placed on the 4<sup>th</sup> line of the Stave, it is called the Tenor Clef. it is used for that part which suits the common voice of a man.

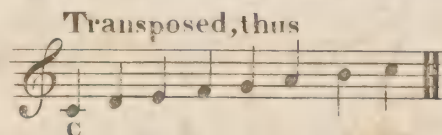
NB: All the forgoing C's are the same in point of pitch, and played on the same key of the Piano Forte.



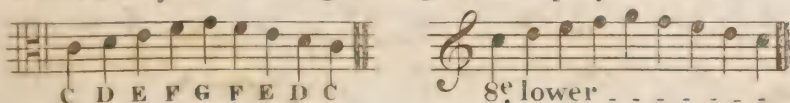
### II. on Transposition.

By Transposition is understood the writing or Reading of a piece from one key into another, or from one Clef into another, or both at the same time.

1. To Transpose from the Soprano Clef to the Treble,  
Read and play every Note a third lower.



2. From the Contralto to the Treble,  
Read every Note a degree higher and play 8<sup>ve</sup> lower.



D<sup>o</sup> to the Bass,  
Read every Note a degree lower,  
and play an octave higher.

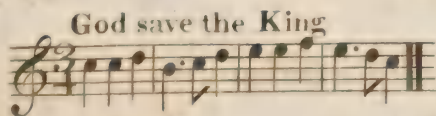
3. From the Tenor to the Treble,  
Read every Note a degree lower and play an 8<sup>ve</sup> lower.



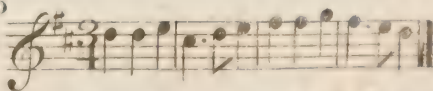
D<sup>o</sup> to the Bass,  
Read every Note a 4<sup>th</sup> lower.,  
and play an 8<sup>ve</sup> higher.

To Transpose from one key into another, place at the signature the Sharps or Flats which belong to the new key; and read or write your Melody higher or lower, according to the new key.

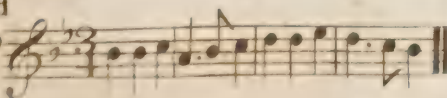
In the  
Key of C  
Major.



Transposed into  
the Key of D a  
tone higher.



D<sup>o</sup> Transposed  
into the Key of B<sup>o</sup>  
a Note lower.



NB: A knowledge of Transposition is absolutely necessary to an Accompanist, to accommodate an Air to the voice of the Singer.

### III. Intervals Explained.

An Interval is the distance between one note and another, as from C to D, C to E, &c.

Intervals are counted from the Bass and the lowest Note is the fundamental.

Intervals are expressed by figures which indicate the number of degrees contained in each Interval; thus a second which contains two degrees of the Scale, is expressed by (2) a third which contains three degrees by (3) &c.

The least Interval in use in Modern music is the semitone, which may be Major as from B to C, E to F, or Minor, as from B to B $\flat$ , E $\flat$  to E, two semitones united as C $\sharp$  C, D form a tone.

There are as many primitive Interval as degrees in the scale, any Interval above the octave is but a repetition of another below.



Figures	1	2	3	4	5	6	7	8
Names	Unison,	Second,	Third,	Fourth,	Fifth,	Sixth,	Seventh,	Eighth,

### IV. of Chords and the manner of playing them.

Several Intervals played successively form a Melody, when struck together, they form a combination called a chord. a succession of chords constitutes Harmony, and the art of accompanying a voice, or an Instrument with chords played according to some figures set over the Bass Notes of a composition, is called Thorough Bass.

Chords may be played in two different ways, first in an abrupt manner striking all the Notes at once, which is done chiefly at the end of a piece or a sentence.

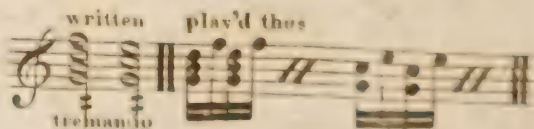
2dly In Arpeggio sounding successively the Notes of which the chord is composed, and keeping them down till the time of the chord be filled up.

When a chord is to be played in Arpeggio this mark (or this ) is generally placed by the side of the chord, some Authors make use of a stroke across the chord, thus; 



**NB:** The Notes of a Chord are played with more or less velocity, as the character of the piece requires. When the hand of the performer is too small to reach all the Notes of a chord, the lower Note of the Treble may be left out but not the upper one; also the highest Note of the Bass may be omitted but not the lowest.

When the word Tremando is written under a Chord, the Notes are divided into two parts which are played with the rapidity of a Shake.



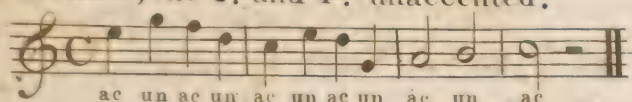
The Tremando introduced with the open pedal, swelling and diminishing the sounds, produces a great effect in some passages.

## V. on Musical Accent.

Let the performer pay a particular attention to this article, for without accents the best Music loses its effect, as an oration delivered in a monotonous voice.

The Accented Notes in a piece of Music are those on which the Emphasis naturally falls, they must be played with more force and more pressure of the finger.

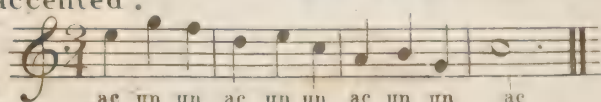
I. In every bar of Common Time which consists of 4 parts, the 1<sup>st</sup> and 3<sup>d</sup> parts are accented, the 2<sup>d</sup> and 4<sup>th</sup> unaccented.



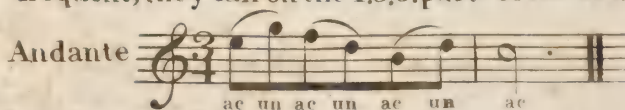
In slow Common Time the accents are more frequent, but they follow the same rule.



II. In Triple time of 3 Crotchets in a Bar the 1<sup>st</sup> is accented the 2<sup>d</sup> and 3<sup>d</sup> unaccented.

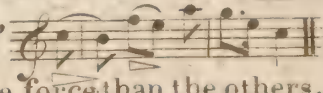


In slow Triple Time, when the bar is subdivided into Quavers the accents are more frequent, they fall on the 1, 3, 5, parts of the Bar.



In  $\frac{2}{4}$  and  $\frac{6}{8}$  the 1<sup>st</sup> part of the Bar is accented the 2<sup>d</sup> unaccented. In  $\frac{9}{8}$  and  $\frac{9}{4}$  the 1<sup>st</sup> note of each Triplet is accented. Sometimes to produce effect, a Composer places the accent on the weak part of the bar, this deviation from the rules of the regular accent is called Emphasis.

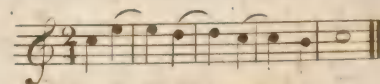
The Emphasis is generally expressed by this mark  $\triangleright$  under a Note, also by the Italian words *Sforzando*; *sforzato*, or their abbreviations. *sF*, *Fz*, the notes on which the Emphasis lay must be played with more force than the others.



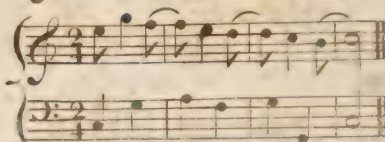
## VI. on Syncopation.

Syncopation takes place when the unaccented part of a bar is tied with the following accented part, so that the place of the accents is deranged. There are several cases of Syncopation.

1. When the last Note of a bar is tied with the first of the following bar, or the 2<sup>d</sup> to the 3<sup>d</sup> part.



2. When long Notes are placed between short ones, Crotchets between Quavers, or Quavers between Semiquavers. When Syncopation takes place in the Treble the Bass generally marks the time by equal notes.



## VII. on the use of the Pedals.

Square Piano Fortes have but one Pedal, which serves to raise the dampers and is commonly near the centre of the Instrument.





Grand Piano Fortes, horizontal and upright have two Pedals, the right hand Pedal, is the same as in Square Piano Fortes, and serves to raise the dampers: the left hand Pedal serves to move the key board from Left to Right, and takes off one or two Strings from the hammers; it is chiefly used in Piano, Diminuendo, and Pianissimo passages.

When the Right hand Pedal is to be used this mark  $\odot$  is set under the passage, and when it is to be dropt this mark  $\ast$  is used.

Some Authors prefer writing Ped: when the open Pedal is to be used, and when it is to be dropt, they use this mark  $\ast$ . As the left hand Pedal is only used, in soft passages, it does not require any particular mark.

The open Pedal is chiefly used in slow Movements, when the same harmony is to be prolonged. NB: When a change takes place in the Harmony, the Pedal must be dropt.

## of Italian and other Words used in Music.

- A, in, for, A Tempo, in strict time.
- A Due, for two Voices, A Tre, for three Voices.
- Adagio, a very slow and expressive movement.
- Ad libitum, the time is left at the Performers pleasure.
- Affettuoso, with tenderness.
- Agitato, with passion and fire.
- Allegro, a lively Movement.
- Allegretto, not so quick as Allegro.
- Al segno, (play over again from this mark 'S'.  
and end at double bar.
- Amoroso, tenderly.
- Andantino, a slow and distinct Movement.
- Andante, a little faster than Andantino.
- Aria, Air; Arietta, a short Air.
- Arioso, in the style of an Air.
- Assai, much; Allegro Assai, very brisk.
- Bis, play the passage twice over.
- Brio, or Con Brio, with spirit & brilliancy.
- Brillante, in a brilliant style.
- Cadenza, an extempore flourish.
- Calando, (diminishing gradually the sounds,  
and slackening time.
- Cantabile, in a singing style.
- Capriccio, an irregular piece of Music.
- Coda, (a phrase added to the end of a Piece  
by way of conclusion.
- Con, with; Con Violini, with Violins.
- Con Anima, with feeling.
- Concerto, (a piece for a single Instrument,  
with accompaniments for a band.
- Concertante, (a piece for 2 or more Instruments,  
with Accompaniments.
- Crescendo, a gradual rise of the sounds or 
- Da Capo, (begin the Air again and end with  
the first strain.
- Decrescendo, (a gradual fall of the sounds,  
or  
Diminuendo, (abbreviated thus )
- Dolce, sweetly.
- Duo, Duetto, a piece for two Voices or Instruments.
- Espressivo, with expression and effect.
- Forte, loud, Fortissimo, very loud.
- Fine, the end of a piece.
- Finale, the last Movement.
- Forzando, a stress on a Note, or 
- Fuoco, spirit, Con Fuoco, with spirit.
- Furioso, con Furia, with fire and energy.
- Gavotta, a lively Air in common time.
- Grave, a slow and solemn Movement.
- Grazioso, in a graceful manner.
- Giusto, exact, Tempo Giusto, in exact time.
- Giga, a quick dance in Compound time.
- Gustoso, con gusto, with taste.
- Largo, a slow Movement.
- Larghetto; not quite so slow as Largo.
- Legato, a smooth and connected touch.
- Loco, (at the usual place after having  
play'd an 8<sup>e</sup> higher.
- Maestoso, in a majestic style.
- Ma, but, Ma non troppo, but not too much.
- Mancando, diminish the sounds. 
- Men, less, Men Forte, less loud.
- Mezzo, half.
- Mezza voce, with half the usual force of the tone.
- Mezzo Piano, a medium between soft and loud.
- Mezzo Forte, rather loud.
- Minuetto, a slow dance in Triple time.
- Molto, much, Allegro Molto, very brisk.
- Moderato, moderately quick.
- Morendo, let the sounds die away.
- Moto, or Con Moto, very brisk.
- Non, not, Non troppo, not too much.

**Obligato**, a part that cannot be omitted.

**Octava alta** or 8<sup>va</sup> { signifies that the passage is to be play'd an octave higher than it is written.

**Presto**, quick, **Prestissimo**, very quick.

**Pomposo**, in a pompous style.

**Perdendosi**, diminish gradually the sounds.

**Piano**, soft. **Pianissimo**, as soft as possible

**Piu**, more. **Piu Presto**, faster.

**Piu tosto**, rather.


**Poco**, a little, **Poco lento**, a little slow.

**Poi**, then. **Poi segue**, then follow.

**Rallentando**, ) slacken the time by degrees.

**Ritardando**, ) slacken the time by degrees.

**Resolute**, in a bold style.


**Rinforzando** ( Increase the sound of several notes (this sign  is often times substituted.

**Scherzando**, in a playful manner.

**Sciolto**, in a distinct manner.

**Sempre**, always, **Sempre Piano**, always soft.

**Sotto voce**, with a low voice

**Sforzando**, a stress on a note 

**Siciliano**, a Pastoral movement in common time.

**Spiritoso**, with spirit.

**Staccato**, play the notes short and distinct.

**Slentando**, slackening the time.

**Smorzando**, smothering the sounds.

**Senza**, without.

**Sonata**, a piece with two or more movements.

**Sonatina**, a short easy Sonata,

**Soave**, sweetly.

**Sostenuto**, support the sounds

**Solo**, one instrument only.

**Tasto Solo**, play the Bass without chords,

**Tempo di ballo**, in time of a Dance.

**Tempo Primo**, ( play in the original time, after an *Ad libitum*.

**Tenuto**, hold the note its full length.

**Trio**, a piece for three voices or instruments.

**Tutti**, all the Instruments together after a Solo.

**Vigoroso**, with strength.

**Volta 1<sup>a</sup>**, the 1<sup>st</sup> time.

**Volti**, turn over leaf, **Subito**, quickly.

**Un**, a, **Un poco**, a little.

**Unisoni**, play the parts in Octaves.

## ABBREVIATIONS EXPLAINED.\*

**Ad<sup>o</sup>** Adagio.

**Ad lib:** Ad Libitum.

**All<sup>o</sup>** Allegro.

**Arp<sup>o</sup>** Arpeggio. (see page 42)

**Cal<sup>o</sup>** Calando.

**Cres:** Crescendo.

**D.C.** Da Capo.

**Dim:** Diminuendo.

**Dol:** Dolce.

**F.** Forte.

**FF.** Fortissimo.

**Fz:** Forzando.

**Mez:** Mezzo.

**P.** Piano.

**PP.** Pianissimo.

**Per:** Perdendosi.

**Sos:** Sostenuto.

**Seg:** Segue. (see page 21)

**Smor:** Smorzando.

**Sf:** Sforzando.

**Stac:** Sempre.

**Sem:** Sempre.

**Scherz:** Scherzando.

**T.** Tutti.

**Ten:** Tenuto.

**Var:** Variazione.

**V. S.** Voti Subito.

\* Each of these Words is explained in the Dictionary.







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